

THE ART-JOURNAL.



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INDIAN ARCHITECTURE.

THE EASTERN GATE OF THE SANCHI TOPE, BHOPAL, CENTRAL INDIA.



At length something like systematic attention appears to be about to be paid to the archaeology of our Indian Empire; for in spite of the efforts of Mr. James Prinsep, and Mr. J. Fergusson, F.R.S., more than forty years ago, it is surprising how little is really known about even the leading characteristic of Indian architecture. The death of the first-named gentleman at a time when he may be said to have fairly laid the foundation for a systematic inquiry into, and record of, the great excavated and constructed temples of the East, was a misfortune; and although Mr. Fergusson, happily still spared, and among us, took up the work with great energy and intelligence, and, so far as his own efforts were concerned, with distinguished success, many difficulties have beset the question, and among the most insurmountable was that of obtaining really accurate representations of the great works of the architects and sculptors of India. Happily, of late years, photography has been the means of overcoming this difficulty, with a success, too, unsurpassed probably in any other similar field of operation. The military authorities, and especially those connected with the corps of Royal Engineers and Royal Artillery, have taken up the question, and a series of sun-pictures by various hands have been produced, which in themselves are startling evidence of the wonderful character of many of the existing edifices anterior to, and coeval with, the commencement of the Christian era. A series of these photographs is to be seen, thanks to the liberality of the lenders, in the Oriental Cloister at the South Kensington Museum.

Recently the India Board has directed the organisation of an archaeological survey of Hindostan, and Major-General Cunningham, R.E., has been appointed to its direction. This officer's knowledge of the subject—one now thought important enough to be systematically investigated—and his literary efforts to popularise and explain the bearing of Indian archaeology on the past history of the country, are the best proofs of his fitness for the task assigned to him, and also good evidence that the work will be done in no perfunctory spirit.

The rise of Buddhism in the sixth century B.C. led to the construction of some very remarkable examples of Indian architecture, and among these best known and preserved is the Sanchi Tope at Bilsah, Bhopal, in Central India.

Major-General Cunningham, R.E., says: "A Tope is properly a religious edifice dedicated emphatically to Buddha; that is, either to the Celestial *Adi Buddha*, the Great First Cause of all things, or to one of his emanations, the *Mánushi*, or 'Mortal' Buddhas, of whom the most celebrated and the only historical one is

Sákya Muni, who died B.C. 543." He also divides the Topes into three distinct kinds: "First, the *Dedicatory*, which was consecrated to the supreme Buddha; second, the strictly *Funeral*, which contained the ashes of the dead; and third, the *Memorial*, which was built in celebrated spots."

The probability is that the great Tope at Sanchi belongs to the second class, as the distinguishing symbol of the first class, the representation of *two eyes*, is wanting. Mr. Fergusson's work on Tree and Serpent Worship, and Colonel Maisey's descriptions and lithographed sketches of the details of this remarkable structure at Sanchi, together with the series of admirable photographs by which the work is illustrated, has rendered the great Tope and its adjuncts—for there is a smaller one not far distant—tolerably familiar to those interested in the archaeology of India. This monument is now brought before the students of Hindoo design in a still more practical manner by the execution of a plaster cast of the Eastern Gate (Fig. 1), in the Kensington Museum, which it is intended shall be first publicly exhibited, with

other reproductions of that institution, in the International Exhibition of 1871. The work has been effected in a most satisfactory manner by a trained corps of sappers of the Royal Engineers and a body of nine native workmen, under the direction of Lieut. H. H. Cole, R.E., Superintendent of the Archaeological Survey of India, North Western Provinces. The expedition was a novel one, as the nature of the operations to be got through involved much forethought and care, especially as to the season and the time within which the work could be accomplished. The party left Calcutta on December 10th, 1869, and Jubbulpore on the 13th. Here sixty bullock-carts were procured, in which the materials, tools, plaster of Paris, &c., in all a weight of 28 tons, had to be transported to the place of destination, 180 miles distant. Sanchi was reached on January 7th, 1870, and the work was at once commenced. The cast was completed on February 21st; and, being packed in suitable sections, arrived at Liverpool early in June last, via Hoshungabad, Bombay, and Suez Canal. Three copies were then made at South Kensington by the month of October, and

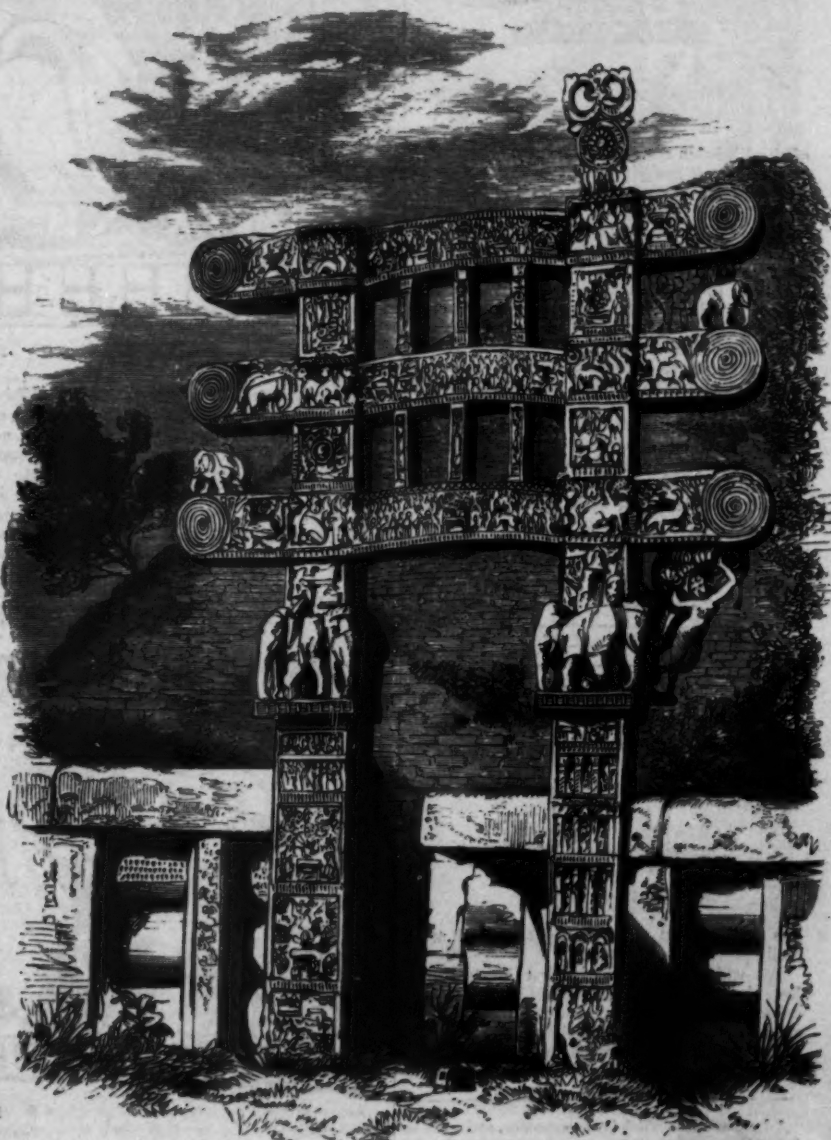


Fig. 1.

one of these was erected experimentally in a portion of the Museum, preparatory to its being placed in the forthcoming Exhibition.

The Tope itself is situated at the top of a sandstone hill about 300 feet above Sanchi.

The great body of the structure is a solid dome of stucco and brick, 121 feet in diameter and 62 feet in height. It is surrounded by a stone-railing 3 feet in height, placed at a distance of 9 feet 6 inches, and four stone-gateways corresponding to the cardinal points of the compass. Each gate is 33 feet high, and 11 feet 9 inches

* "The Bilsah Topes," page 7.

* *Ibid*, page 12.

in width to the outside of the side pillars. A small model at the South Kensington Museum gives a pretty accurate notion of the general proportions of the structure.* The railing is 8 feet 8 inches high, the vertical stones being 2 feet apart. The date is somewhat variously stated. Mr. Fergusson maintains that no stone structure is to be found in India of an earlier date than the reign of Asoka, about 280 years B.C., when Buddhism became the state religion. It had existed 300 years, the prophet Sākya Muni, subsequently known as Buddha, having died in 543 B.C., after having so far established the faith which bears the name of Buddhism among the aboriginal races as finally to bring within its influence the whole of Northern India. General Cunningham gives the date of the Dome of the Tope as about 500 B.C.; the stone railing has been assumed to belong to about 250 B.C.; and the gateways, with which our present interest lies, at from 19 to 37



Fig. 2.

of the Christian era. Mr. Fergusson, however, sets it down at probably about 50 A.D.

Nothing to our mind indicates the origin of early Indian architecture from a wood-constructive type more completely than these gates. Indeed, our conviction is, that they must have been executed in stone, to replace previous structures of wood, which, probably, like the railings, had decayed; and were being constructed of the more durable material, with possibly such improvements in detail as the practice and experience of the sculptors enabled them to introduce. The more closely the east of the Eastern Gate now under consideration is examined, the greater the conviction becomes that the carving, as well as the structure, is based upon the treatment of the more easily wrought substance. In fact, all aboriginal races commence their efforts in sculpture by carving in wood, quite as much as they base their architectural constructions in stone on the more primitive erections in the

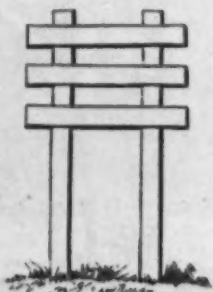


Fig. 3.

less durable, but more manageable and more easily procured, material.

As will be seen by the first illustration † here introduced, the Eastern Gate, like the other three, consists of two square pillars, which are crossed at the required height by three lintels, or architraves, all of which overhang the supporting columns on each side. The lintels are

* In the model, which is in soap-stone, and made by native draughtsmen from drawings executed during the recent survey, an important detail has been left out. Mr. Fergusson in his "History of Architecture," Vol. II., and in "Tree and Serpent Worship in India," states that on the top of the Tope is a flat space about 34 feet in diameter, formerly surrounded by a stone railing; and architecture as a Tope (Fig. 2).

† From a photograph by Lieut. Waterton, R.A.

slightly curved in the middle, and suggest the structure of an arch. They are terminated at each end by a spiral, or species of volute. In all probability the wooden type was simply constructed of two uprights formed of two trees properly squared to admit of decoration, and the three cross pieces "halved" into the vertical posts at the angles of union, also properly squared (Fig. 3). Nothing could possibly be more

primitive, and yet few structures would be more suggestive of, or better adapted to, decoration. The stone railing suggests precisely the same origin; and the Tope itself might originally have been simply a comparatively small mound of earth, in fact a *tumulus*, or *barrow*, the introduction of which as a place of sepulture in the West has been attributed to Buddhist priests.* Thus, if some of the Topes of the East are, as



Fig. 4.

traditionally stated, the burial places of Buddhist saints—and the great Tope at Sanchi was especially sacred from its antiquity—it is by no means improbable that Asoka may have converted the earthy tumulus, or barrow, into a brick and cement Tope; and its date in this form may, as Mr. Fergusson suggests, not be earlier than 250 B.C. The interior, to a great depth, is composed of brick and earth; the outer

covering of stucco having been originally about four inches in thickness.

It is generally supposed that the Eastern Gate, with which we have now specifically to deal, is the most modern of the four gates, and that the southern one is the most ancient; but it is impossible to define the difference in date. The southern was probably the first constructed, from the fact that a flight of steps, or the



Fig. 5.

remains of them, indicates that it was at least the principal entrance, and therefore the one first erected; and even if the whole series replaced others in wood, still the southern one would, in the circumstances named, be the first of the more permanent structures. Colonel Mailey, however, states as a proof of its probable priority, that "it appears to have been the only gateway for a long period: its pillars are different in style to the others, and the

buildings and sculptures struck me as having served as models for the other gates, which, though evidently the work of superior artists, have not so original an appearance." In spite of this we are inclined to adhere to our theory

* The Druids of the British Isles, worshipping in groves of oak. Thus became, in fact, tree-temples, if not trees, objects of worship, for the oak was the sacred tree of the West.

of primitive structures in gates and rail as types of the more permanent erections of a later age, when Buddhism had been adopted as the state religion under Asoka; for the object would then be to render the shrines of the adopted faith as permanent as possible: first the mound itself, then the fence, and finally the gates, the decorations of which symbolised the ritual of Buddha, and permanently illustrated the purpose to which the Tope itself was dedicated.

Whatever the corruptions of Buddhism may have led its devotees to adopt as objects of worship at a later period—as shown in the Tope at Amravati, ascribed to the period reaching from the fourth to the sixth centuries of the Christian era, when serpent-worship largely prevailed—it is very evident that at Sanchi the chief objects were the Tree and Dagoba, or Tope, as there are very few indications of the recognition of the serpent to be found in the sculptured details of the Sanchi gates. The Wheel, however, which represented the Law, was also an object of some consideration—possibly of adoration; and Mr. Fergusson states that this was the third object of worship, and that a sculptured wheel surmounted, and was the central ornament at the top of, each gate. The Chakra, or wheel, is also supposed to represent Dharma, the second member of the Buddhist Triad. On each side of the wheel, and in the position of a finial to the pillars, the Trioul ornament was placed. This is supposed to contain within its construction the symbols of the five elements, or the material universe—earth, water, fire, wind, and ether, represented primarily by the square, circle, triangle, crescent, and cone.*

The two pillars are fully decorated in the front and on the sides, and partially at the back; but this being next to the Tope itself has the lower portions hidden by the stone-railing, or fence, and only one compartment, or *bas-relief*, is seen on each side. On the right-hand pillar is the representation of a Dagoba, and on the left the Sacred Tree—as already stated, the principal objects of worship at Sanchi. The front surfaces are covered with reliefs of a most interesting character, representing ritualistic and domestic scenes. The two races, Hindoo and Dasyu, are each represented and fairly contrasted with each other. Some of the scenes depicted can only be intended to represent some phase of the natural or merely corporeal life of man. Others as evidently aim at depicting a higher condition of being, and run distinctly into the positively religious life. Sometimes men alone are represented, at others men and women; then animal and vegetable life is mingled with these, or take their place as the most essential features of the subject. Water with water-plants, aquatic fowls and fish, the rude boat of the Dasyu, in one instance contrasted with the artistically-constructed barge of state, so to speak, of the Hindoos in another.

The inner faces of the pillars have each a relief of a single figure in strong projection at the base, about half life-size, representing a warder, or guardian of the entrance, in full costume.

In the right-hand pillar, the whole space above the warder, with the exception of a small panel at the top, in which is represented tree-worship, is occupied by a very remarkable relief practically divided into four stages, or parts, which represents events in the life of Sākya Muna. The upper division, or stage, gives a vision of the annunciation of Buddha; while the lower one represents the prince, at the age of twenty-nine, putting away his robes of state, and taking the dress of an ascetic, in order to begin the mission which he only accomplished after fifty-one years of labour and self-denial. The other scenes are not so easily understood, but evidently refer to Sākya Muni's ordinary life as Prince Siddhārtha. The reliefs in the inner face of the left-hand pillar—above the warder, of course—are various, and evidently of a domestic, rather than mythological, character. The upper one seems especially illustrative of the manners, habits, and customs of the Hindoos in the first century of the Christian era. The third compartment, however, is remarkable

as giving a representation of a regular Chialitya, or Tope, as dedicated to *Adi Buddha*, the Great First Cause, or Celestial Buddha. These Topes, as already remarked, are distinguished from those dedicated to the Mānāshi, or "Mortal" Buddhas, by having the symbol of two eyes carved upon them; and in the representation of the Tope in the compartment above named the two eyes appear, one above the other.

The outside face of each pillar is decorated with architectural ornaments consisting of lotus

flowers, &c.; that on the left-hand pillar having a scroll running through which issues from the mouth of a crocodile at the base. The decorations on the right-hand pillar are of a more purely geometric character, admirably arranged and executed, and worthy of close study as an ornamental composition.

On a line with the capitals which surmount the pillars, and in the angle formed by the projection of the lowest lintel, were two spandril or bracket-like perforated compositions, consisting of a statue of a female, small life-sized,



Fig. 6.

overshadowed by a tree. The feet of the figure rest against the lower part of the capital, and it leans outward in a diagonal line; the one arm being uplifted above the head with the hand holding the branches of the tree; the other arm is passed through a wreath suspended to the tree, and the body thus swings from the feet and the canopy of foliage. The figure is suggestive of Eve, and probably represents the universal mother, in the Buddhist sense; possibly in a higher degree than Cybele represented the earth in the Greek mythology. Only one of these figures remains in the Eastern Gate, and

thus only one is reproduced in the east; it is a work of great vigour and artistic skill.

Each of the columns is surmounted by a square capital composed of elephants so grouped as to bring the heads of the animals to the angles. Figures of men riding on the elephants, and bearing trophies and banners, form the decorations of the surfaces of the square blocks above the capitals. In the wonderful and life-like execution of these elephants, the peculiar excellence of the sculptures of this gateway is illustrated in a remarkable manner. In fact, one feels that no representation of an elephant by



Fig. 7.

any Western artist will bear the slightest comparison with these first-century Oriental stone-carvings. The truth of form, the character in the texture of the body, and the movement of the limbs; above all, the pendulous, but flexible and delicately prehensile characteristics of the trunk—are so peculiar, that at first sight they convey a certain undefined impression of having been cast from nature; but the artistic vitality, so to speak, contradicts this idea as quickly as it is suggested.

One of the first principles of the great moral

code of Buddhism is kindness to animals, and a tender interest in all created beings. This, no doubt, arises out of, or is confirmed by, an essential doctrine of the faith, the metempsychosis. In the sculptures of the Sanchi Gates the various phases of animal life in connection with the worship of the Tree and Dagoba, or Tope, are very fully shown. The character and expression of some of the creatures represented is very far beyond the technical representations of the same animals in modern Art; and, strange to say, in spite of the great skill, shown in the

* See Fergusson's "Tree and Serpent Worship," p. 126.

latter in the imitation of nature, very much less conventional. These Hindoo sculptures are simple and loving attempts to depict nature in an unsophisticated form. The elephants at once express power and intelligence, not mere size and unwieldiness. The cattle low, and the deer appear to move with a gentle grace. The birds soar with energy, and the representations of the peacock express vigour and elegance, without affectation.

With these general remarks upon the leading characteristics of the sculptures of animal-life, we shall be able to make more clear the chief features of the decorations of the stone lintels, and the subordinate, but sustaining, details of the upper portion of the Eastern Gate as shown in the reproduction.

In the central portion of the front of the lowest lintel, or architrave, is a relief representing tree-worship. A procession of musicians and worshippers moves along bearing offerings of flowers, standards, &c., of which the limits of this paper will not permit a detailed description. This, however, would be comparatively useless without an attempt to interpret its meaning. Artistically the result is similar to the decorations of the pillars. On each side of this relief are square blocks in a line with the axis of each pillar and its capital. These are embellished

with a group of three winged lions interlaced, as shown in the illustration (Fig. 4). Admirably composed and treated, they are eminently characteristic of the style of similar details and symbolical decorations in other parts of the gate. As composite creatures, they are treated conventionally rather than naturally, and form a contrast to the manner in which the elephants, oxen, and deer are executed. The spaces between these blocks and the spiral, or volute, which terminates each end of the lintel are filled with quaint, but elegantly treated, reliefs of peacocks and trees. The spirals are of the same character in each lintel. They are ascending spirals of seven or eight convolutions. All issue from a floriated trefoil starting point, spreading from the upper line of the lintel. They have, therefore, a different character to the Greek volute, which is a descending spiral.*

The back of the lower lintel, next the Tope, is a very interesting artistic example of the treatment of the elephant. It represents two groups of elephants, of which the illustration gives one; that nearest to the right-hand pillar. These elephants are bringing offerings of branches of trees to the Dagoba, or Tope, which is placed in the centre of the lintel, in the position of a key-stone to the slightly arched line of the architrave (Fig. 5). The action of these

occupy the lower line; then come oxen, buffalo, and deer; and in the upper line rams, sheep, and the more gentle creatures, some of the sheep having human faces (Fig. 6). But the most notable feature is a representation of the Naga, or five-headed serpent, not as an object of worship, but as himself a worshipper of the tree. Mr. Fergusson says: "It does seem strange that a god who everywhere else is worshipped should here be represented as worshipping, and not a human or celestial god, but a tree. It is evident we are still far removed from the supremacy which the serpent afterwards assumed at Amravati." In fact we see here the difference between the purer form of Buddhism in the first century, and that which prevailed in the fourth, fifth, and sixth centuries of the Christian era.

The blocks on each side are decorated with reliefs of two kneeling Bactrian camels, the heads balancing each other outwardly, so as to produce a symmetrical composition; the riders forming a central group. This is considered good evidence of intercourse with Central Asia, as the animal is now unknown in India; but it is uncertain whether the two-humped camel was used as a beast of burden in that country at the period when the Sanchi Tope was erected. The spaces between the intermediate block and the spiral are filled with reliefs of cattle, deer, trees, &c. (Fig. 7), in continuation of the central subject.

The topmost lintel is decorated in front with a representation of tree and Dagoba worship; two trees and five Dagobas occupying the whole length of the lintel, except the portions on which the spirals are carved. Two trees and three Dagobas occupy the central space, and are hung with garlands, floating figures being represented above the worshippers which stand between them. A Dagoba with similar accompaniments occupies the interspace between the block and the spiral on each side. The blocks are decorated with reliefs of horned oxen, richly caparisoned, and kneeling, with riders upon their backs, the heads being turned outwards, and they thus balance each other on the vertical line. This is stated by Mr. Fergusson to be the same subject as that on the front of the top lintel of the northern gateway.

The back of the lintel, just described, has a relief representation of tree-worship only, continued along the whole surface to the spirals on each side. There are seven trees, each of a different species. All, however, are equally objects of adoration, and therefore may this be considered as good evidence that the *figus religiosa* was not the only sacred tree in the Buddhist system. All the worshippers here are human, none of the lower animals being represented in either of the reliefs which embellish the topmost lintel of the gateway, except in the intermediate blocks. Those of the front, as already stated, have representations of horned oxen; which, it may be as well to observe here, suggest in a very marked manner the sacred ox of the Hindoos, as frequently represented in other sculptures. Each relief at the back, and in connection with the tree-worship only, consists of horned and winged lions, moving with riders on their backs, as shown in the illustration (Fig. 8). These are treated with great dignity, and the carving is executed with much spirit and skill.

Above the topmost lintel, as already stated, the chief decorations were the Wheel, in the centre, and the Trisul, over each pillar. Only one Trisul remains complete in the reproduction of the Eastern Gate for the South Kensington Museum. Between each lintel in the central portion are three upright stones at equal distances, thus dividing the interspaces into six compartments, which are now empty; but on consulting a photograph of the northern gateway we have evidence that they were filled up with suitable decorative emblems, of a character analogous to those described as embellishing the other members of the eastern gateway. Statues of elephants and horses, duly caparisoned, with riders upon their backs, occupy the interspaces in the northern gateway, producing a rich effect in the mass of well-arranged ornament, thus forming the triad of the structure.



Fig. 8.

animals is vigorous and characteristic, and the execution in the original especially excellent. The relief on the block on each side, corresponding to that in which the winged lions are carved, is composed of a species of lama having pendulous ears. Both pairs are recumbent and have riders upon their backs, the heads being so arranged as to balance each other, and form a symmetrical decoration. The space between those intermediate blocks and the spirals are filled with elephants, as a continuation of the central group.

The middle lintel has on the front a relief representing tree-worship, the sacred tree being the central object. A city, with its buildings and walls crowded with people, occupies the left of the tree; and on the right are praying figures, and the footmarks of Buddha. Richly-caparisoned led horses, evidently objects of worship, are distributed through the work. The intermediate blocks, on a level with this lintel, are decorated with a repetition of the three winged lions, or at least a composition which has all the effect of a repetition; and the spaces between them and the terminal spirals are filled with elephants and trees, the animals being executed with more than the average skill shown in other parts of the gateway. The elephant connected with the right-hand

pillar is frolicking, trunk in the air, with remarkable energy in front of the tree; some floating figures, being in the background. His riders are falling off through the exuberance of his saltatory movements, which are really as graceful as it is possible to expect in a creature so heavy in form and so massive in its muscular system. The corresponding elephant, on the opposite side, next to the left-hand pillar, is probably the most perfect example of animal life in the whole work. The form and texture of the creature is perfect.

The relief at the back of this middle lintel is the most remarkable composition in this gateway, and Mr. Fergusson considers it the most curious at Sanchi.†

In the centre is the sacred tree, and this is the object of the worship of "all the beasts of the field," and one may almost add "the cattle on a thousand hills," so strikingly does it bring the latter expression to mind. The savage animals—lions, &c.—with certain composite creatures—lions with eagle's heads—

* This peculiarity is mentioned here, as an attempt will be made to interpret the religious meaning of many of the details at a more suitable opportunity; this not being a suitable theme for the *Art-Journal*.
† "Tree and Serpent Worship," page 104.

* "Tree and Serpent Worship," page 104.

There are intermediate portions of the two pillars between each lintel, and consequently between blocks already described. These are decorated with symbolical subjects in much lower relief than the blocks on a level with the lintels, and these blocks are thus made to contrast with the lintels themselves.

The subject in the space between the lowest and the middle lintel is evidently the wheel surmounted by a Chatra, or umbrella ornament, festooned with garlands, and with worshippers on each side. The corresponding space on the right-hand pillar is filled with a decorative and symmetrical arrangement of two elephants with a seated figure between them. The other two spaces between the middle and topmost lintel are decorated with subjects of an analogous character.

The overhanging portions of the lintels on each side are bare in the reproduction, with the exception of a statue of an elephant in the projection next to the left-hand pillar; and the middle lintel has a similar statue on the corresponding part, next to the right-hand column, with the fragments of the statue of a female figure, tree, &c., between the elephant and the vertical line of the pillar.

On again referring to the photograph of the northern gateway, lions seated on their hind-quarters, and looking eastward from the centre-line of the structure, are found to occupy the same position as the elephants in the reproduction of the Eastern Gate—that is, immediately over the spirals of all the lintels; and the spaces between the back of the lion and the line of the pillar are filled with perforated reliefs of a similar character to the fragments in the Eastern Gate—a female figure, tree, &c.: in fact, a repetition, in small, of the subject which forms the bracket-like composition, filling the angle of the projection of the lowest lintel and the capital.

To the artist, the architect, the antiquary, the ethnologist, the historian, and the theologian, this reproduction of a work at once so complicated, yet so simple—so old, yet so fresh and vigorous in its leading patterns—cannot fail to be of great interest. One source of surprise, as of congratulation, is the perfect state in which the carvings have come down to our day; for the original is executed in a compact red sandstone, which might have been expected to crumble to pieces generations ago.

The meaning of the work, its true purpose, the lessons it preached, and the ritual it taught, nineteen centuries ago, can probably never be read in their integrity. Possibly the true interpretation of the early chapters of Genesis may be the true interpretation of the symbolism of this gateway. Who shall read it? It is easier to answer who shall not! Those who insist that the book of Genesis treats of the same subject as the science of geology, to the overthrow of the facts of the latter, or who forget that the Book of Books should be read in the light of its Divine Author, and not by the infinitesimal rushlight of their wits, will never see more in this work than gross Paganism and a blind and degraded idolatry.

Trees, serpents, and temples—for Topes were centres of worship—are not altogether without their meaning in the Word of God. The primitive and degraded use, the materialistic and sensuous interpretation of the pure symbolism of the child-period of mankind, never destroys its meaning. The serpent, as the "most subtle of all beasts," is not without a parallel in these latter days. There is nothing so pure or so good, so wise or so true, but the activity of the spirit it symbolises can degrade and ultimately destroy. Nor can the trees of the first and the last books of the Bible—Genesis and Revelation—be forgotten. In the latter, the leaves of certain trees "were for the healing of the nations:" a type, the true meaning of which a materialistic, earth-crawling, and dust-eating age has as little conception as the serpent-worshipper of other times had of the religion which had become degraded by the pride of self-derived intelligence, and the love of dominion in its unworthy professors.

GEORGE WALLIS.

* "On thy belly shalt thou go, and dust shalt thou eat."—GENESIS III. 14.

SIR M. D. WYATT ON FINE ART.*

THE volume before us is the second which the munificent bequest of Mr. Felix Slade has been the means of adding to the literature of the Fine Arts. Mr. Ruskin, the Slade Professor at Oxford, has already given to the world some of his lectures delivered in that city; and Sir M. D. Wyatt, occupying a like position at Cambridge, now publishes his thirteen lectures on Architecture, Sculpture, and Painting. Each Art is considered under three aspects—history, theory, and practice.† In his introductory lecture, the Professor pointed out that the Arts, which will in future not be neglected at our universities, have, in France, Germany, Switzerland, Italy, and Russia, been systematically cultivated. We are glad to find that the stigma long resting on our great seats of learning in neglecting the cultivation of the Arts—which, at least refine by our appreciation of the beautiful—has been to a great extent removed by the appointment to the Slade professional chairs such men as Dr. Ruskin and Sir Digby Wyatt. Since the latter, in 1836, when only sixteen years of age, gained a prize for an essay from the Architectural Society, he has produced some valuable books, chiefly on the Arts of the mediæval period. Important works in India testify to his architectural ability, and it is impossible to speak too highly of his services in connection with the International Exhibition. We think he made a mistake in not illustrating his lectures by diagrams and drawings. The students at Oxford had the advantages of a series of drawings, photographs, chromolithographs, &c., selected by Mr. Ruskin, and placed for their inspection in the University galleries. Professor Wyatt's large experience—gained, for example, in his travels (1852-4), for typical examples of works of Art to adorn the Crystal Palace—would have been profitably employed in selecting a like series to place before his Cambridge students. He recommends Fergusson's *Beauty in Art* to those who desire to enter more in detail into the study of the stages by which men realise Art-perception. We quite agree with our author when he says: "A cultivation of those Arts ought never, in a highly civilised country, and especially in its universities, which are clearly the foci of its civilisation, to be regarded otherwise than as a most important branch of education; important under at least four aspects; firstly, from the humanising influence which such studies exert upon the student; secondly, from the fact that in proportion to the gravity and preponderance of such studies in the education scheme of the population of a country, results the greater or less excellence of the works of Art produced, either through their agency, or under their correcting judgment; thirdly, because it is impossible to study the principles upon which beauty in the Fine Arts depends, without discovering, gathering up, and storing, knowledge of laws, the action of which will be found to extend from the realms of the Fine Arts, over those cognate branches of literature and science, which naturally form the staple of every most advanced curriculum, such as that adopted in your university; and, fourthly, because one cannot but regard those whom I have the honour of addressing in this room, and such other students as in other places may be favoured with the instruction of my colleagues, but as it were heaven, destined to permeate and influence the general masses of the population of this country, with whatever knowledge of Fine Arts they may acquire through the Slade foundation." Fine Art may be studied for the sense of delight it yields, the spirit of refinement it gives, and that it is man's work of creation.

* FINE ART; a Sketch of its Theory, Practice, and Application to Industry; being a Course of Lectures delivered at Cambridge, in 1870, by M. DIGBY WYATT, M. A., Slade Professor. Published by Macmillan and Co., London.

† According to the terms of the bequest the Professors are bound to deliver a course of not fewer than twelve lectures on the history, theory, and practice of the Fine Arts, delivered in full term, and open to all members of the University free of charge.

" 'Tis to create, and in creating live
A being more intense, that man endows
With form his fancy."—Byron.

The lecturer did not aim, by the trenchant onslaughts of a Pugin, or the graceful eloquence of a Ruskin, to advocate the claims of a particular style of architecture with which he was more intimately connected. We look in vain in the work before us for any evidence of violent partisanship. On the contrary, the aim of the Professor seems to be to point out the beauties of the various schools of architecture as impartially as possible. He sees no reason to doubt that the same principles of governance which Mr. Ruskin has laid down for one desiring to excel in the practice of mediæval architecture may have been followed in every particular by the classical architect. He finds "alike in the best examples of Grecian and mediæval architecture, that functional propriety of the parts is never neglected, hidden, nor confused; that each material receives the proportion of substance, bulk, and surface treatment corresponding with physical peculiarities and best methods of technical elaboration. The grille, or candlestick, of the mediæval architect assumes no greater temerity and no more happy variety of metallic treatment than does the candelabrum or tripod of the Greek. The terra-cotta of both exhibits its plastic origin and style of finish. Marble and stone are worked and combined with no less propriety in Grecian than in mediæval Art. There is no doubt greater variety in mediæval Art, but there is no greater propriety. Each style is true to itself, and all that is most majestic in either is common to both." He would have a declaration of peace in the architectural camp, causing the followers of the two armies to walk hand in hand as in a joint triumph, and he believes if we unite "the objective practice of Pugin and the mediævalists to the excellent subjective system transmitted to us from classical ages," we shall have no cause to fear for the result.

There are many indications that, had it not been for the rigidly-enforced laws of the Egyptian priesthood, that people would have produced works in sculpture of a higher order of merit. But even when they had the advantage of intercourse with the Greeks, that intercourse did not improve their sculpture, but at that period it rapidly declined. In Assyrian sculpture we have more variety and less conventionality with a direct gain of Art-qualities. The earliest Greek statues were of wood. The Greeks excelled in the practice of selection, or taking from a number of models, the part or feature of each which seemed most elegant, and then skilfully combining them. Their discoveries in science and improvements in philosophy assisted them materially. Roman sculpture falls far short of the Greek, inasmuch as we miss "the triumph of intellectual over physical beauty, and an incorporation of sculpture with architecture has made both perfection." Passing on to mediæval sculpture, its merit appears to consist in the power of enforcing lessons of faith inculcated by the priesthood—elegance gave place to spirituality. Such works as the gates of the Baptistery, at Florence, by Ghiberti, show the surpassing beauty works of this school sometimes attained. Torrigiano infused new life into our sculpture in the reign of Henry VIII. Lord Lindsay has well expressed the Christian theory of sculpture. He says that Nicola Pisano, "in practice at least, if not in theory, first established the principle that the study of nature, corrected by the ideal of the antique, and animated by the spirit of Christianity, personal and social, can alone lead to excellence in Art; each of the three elements of human nature—matter, mind, and spirit—being thus brought into union and co-operation in the service of God, in due relative harmony and subordination. The Siennese school and the Florentine—minds contemplative and dramatic—are alike beholden to it for whatever success has attended their efforts. Like a treble stranded rope, it drags after it the triumphal car of Christian Art! but if either of the strands be broken, if either of the three elements be pursued disjointedly from the other two, the result is, in each respective case, a grossness, pedantry, or weakness." Professor Wyatt points out that the Christian sculptures, aiming at the expres-

sion of perfect beauty, failed to remember that it was only within the limits of human types of form that any such expression could be judiciously conveyed. He sees nothing in the most beautiful sculptural subjects which, however spiritually treated, could not benefit by "the fashioning of the actors in the drama represented into the guise of those perfect types of humanity so laboriously elaborated by the Greek."

Sculptors of all schools are too apt by labour and minute study of the human form to acquire the power of individualising, losing the more admirable one of generalising, so thoroughly attained by the Greeks. In fact, this latter quality was characteristic of the age of Pericles.

Sir Digby Wyatt points out that in Thomas Banks, who worked in the latter part of the eighteenth century, we meet with the first Englishman of taste for poetical sculpture. But real genius in the art may be said to begin, in this country, with Flaxman, and it is lucky we have such an admirable collection of his works. It is a great mistake to think that Flaxman did not care for Gothic sculpture. On the contrary, he was among the first to study the works of Giotto, and of our native sculptors at Wells, &c. His "Lectures on Sculpture" are a valuable contribution to the literature of the subject. In the work before us we have a well-deserved tribute of praise paid to Canova, "whom it is too much the fashion in the present day to decry. Tested by comparison with the antique his style may occasionally appear weak, and his ideas too often find in their embodiment an almost too great appearance of artificiality, but his works, when contrasted with those of his immediate predecessors, stand out as light from darkness. The nature, purity, and beauty of the forms of which he made use, and the simple but most elegant execution of his work, and his refined taste and appreciation for beauty of every class, deservedly stamp all his works with real and unquestionable merit. A man of extraordinary versatility, he laboured in every class of his art. His monuments are frequently well-designed, and he entirely re-created basso-relievo in subordination to the laws of reasonable fitness in such compositions. It is ever to be remembered that he was one of the first, if not the first, to pronounce authoritatively upon the merits of the Elgin marbles; and but for the energy and firmness with which he proclaimed his conviction of the value of these masterpieces, our country might never have retained them for the public good."

It is difficult in the limited space at our disposal to give an adequate idea of the interesting matter contained in the four lectures on Painting, given with Professor Wyatt's usual facility of expression.

Grecian Art reached its acme of perfection in the days of Apelles. In the Archaic paintings of Pompeii we shall find indications of the characteristics of the Grecian as well as of the Roman schools. In these great facility of hand and power of direct imitation are observed. Limited knowledge of perspective was disguised generally by placing the actors in a picture on a nearly uniform plane. When the empire was transferred to Byzantium, both painting and mosaic gained in Orientalism of colour, but lost in graphic power. Formal mosaics on a gold ground covered the vast architectural vaults with little pictorial merit. The movement of innovation in Art which took place in 1000 A.D., Professor Wyatt thinks came from the North, and from native Scandinavian energy. "Both in the Celtic and Frankish races, even while yet unconverted, there asserted itself an individuality of type in ornament which betokened an energy of will and delight in beauty, which, with greater cultivation, could not fail to fructify into individual artistic character under the guise of painting." In Ireland, before this period, we find a wonderful originality, exhibiting itself in a school of miniature-painting, which the Anglo-Saxons imitated.

Cimabue (b. 1240) was the leader of those who altered the formal Greek types, "endowing them with freedom and pictorial grace, reflecting a spiritual liberty of conscience, and faith in a loving and beautiful creed." Our author points out that the domination of Italian over

Greek Art at the commencement of the thirteenth century was contemporaneous with the triumph of Latin over Greek arms in the conquest of Constantinople. Cimabue and Giotto were the founders of the great Florentine school, which reached great excellence through Orcagna, Fra Angelico, Andrea del Sarto, Fra Bartolomeo, to Michael Angelo. The Church has always been the foster-mother of Art, hence the great preponderance of sacred subjects in such schools. Artists of the fifteenth century, by studying remains of classical antiquity, infused improvements in anatomical correctness, and other schools improved other features. In Raffaele we meet with the characteristics of the greatest painters who had preceded him. "It was not the ability and talent of his great master Perugino alone which he embodied in his works, and carried to perfection, but it was all the sublime he could gather from Michael Angelo, the beautiful and correct that he could derive from Leonardo da Vinci; he unites the strength and dignity of the Florentine with the sweetness and purity of the Umbrian school. Upon them he engrafts much of the beautiful tone of colour and aerial perspective of the Venetian school, and he never loses sight of the classical fullness of form and distinctness of composition characteristic of the Paduan."

It is curious that in the Art of printing and painting in oils the utmost perfection was attained in the earliest examples of each Art. The invention of the latter has always been ascribed to John Van Eyck, known in Italy as Giovanni di Bruges. Vasari says it was introduced into Italy by Antonello da Messina about the middle of the fifteenth century. Our National Gallery has a fine example of his genius. At Venice this system of painting tended to the development of the system of painting in translucent colours, and the production of magnificent effects of light and shade. Velasquez seems to Professor Wyatt "to have been the painter who certainly attained the power of representing all that can be seen in the subject of a picture with greater truth and greater feeling than any other artist who ever lived. In the method of his pictures he realises perfection, and in his best works there is more solidity when solidity should appear, and more air when air should appear, than I have ever been able to find in the paintings of any other master. Murillo, his great rival, had many noble qualities as a painter and none more transcendent than his power of creating an impression of space and atmosphere. His figures always stand free and detached; they are fully raised and lifted from one another, and from his backgrounds; so that they appear almost as if projected in accordance with the laws of binocular vision."

The foreigners who settled among us taught us the progress which had been made during the fifteenth and sixteenth centuries in Italy, Germany, and Spain, in the Art of painting. With the Coopers and Olivers a national school, limited at first to miniature-painting, began to arise. Then came Thornhill, the great "original" Hogarth, and the first president of the Royal Academy, Reynolds. Sir Digby Wyatt points out that our superabundant wisdom, which the Greeks turned in the direction of the Fine Arts, is with us turned in the direction of science. We are almost the only highly civilised nation which has not a Minister of Fine Arts, and the head of the only department which has a direct practical action upon them has publicly expressed his indifference for those Arts. Sad it is that the Slade Professor should have been able to make such statements as these: "Our nobility and our rulers shew but little signs of sympathy, while royalty itself has shed but a weak and ineffectual ray upon the progress of Fine Art in England. In the last generation it was far otherwise. The names of Fitzwilliam and Egremont should ever be honoured, and the founders of the British Institution did far other service to the country than those degenerate trustees of the noble funds of which they should have been good stewards, who have suffered that most excellent Institution, which in its time did rare good service to the Art of painting, to die of premature decay and atrophy."

We find some capital advice to the painter of *genre* who selects from the page of history, writ-

ings of poets and novelists, and the incidents of every-day life, themes for his pencil. The painter of this class of subjects must take care to record only what is worthy of being remembered. Men's minds have an affection for incidents which have survived in story or tradition, and will be more lastingly popular than trivial scenes selected from times present. If a comparatively mean subject is selected it will have to be treated under "some exceptionally beautiful aspect of light, shade, or colour. It is to their command over this power of gilding over with the pure gold of circumambient light the baser metal of our common nature, that the masters of the Dutch school owe their enduring celebrity and consideration. To paint a village barber operating upon a grinning rustic, would appear to be an utterly unworthy employment of a painter's talent; but to so represent the scene as to invest it with an absolute truthfulness of impersonation, a justness of light and of reflection, a truth of colouring, and a perfect roundness of modelling, given, not by mechanical labour, but by a succession of brilliant and intelligent touches of the pencil, is to ennoble what would otherwise be mean, and to raise into the world of *genre* painting that which, less beautifully presented to us, would be fitting only for the province of caricature."

We have endeavoured briefly to give our readers an idea of these interesting lectures; for a more extended view we refer them to the book itself. We congratulate Professor Wyatt on his work, and hope that his future lectures at Cambridge will as ably fill in the "sketch" of Fine Art he has given us.

ART IN THE PROVINCES.

BIRMINGHAM.—The autumn exhibition of the Royal Birmingham Society of Artists was closed on the 14th of January, after a very successful season; the number of visitors to the gallery and the amount of sales showing a considerable increase, in both cases, over those of the preceding year. The total sale of pictures, at catalogue prices, amounted to £3,088; the Art-Union Society of Birmingham selecting works to the value of about £608. The principal pictures bought were—"Happiness," by J. J. Hill, £120; "Japanese Chrysanthemums," by Miss A. F. Mutrie, £157; "A Spanish Lady," J. B. Burgess, 110 gs.; "Near Capel Curig," J. Syer, £100; "Land at Last," A. C. Stannus, £80; "The Balcony," A. Johnston, £80; and "A Sermon in Rome," A. B. Donaldson, £80.—On the 16th of the month a lecture on "Decorative Art" was delivered before the members of the Midland Institute, by Mr. E. J. Poynter, A.R.A., dividing the subject into two parts, treating respectively the elements of beauty in relation to Art-manufactures, and next in relation to painting.

CHALDON.—The parish church of this pleasant and sequestered Surrey village has recently been under repair. During the operations the workmen engaged in cleaning the plastered walls discovered, at the western end of the edifice, signs of an ancient painting, which at length developed itself into a large fresco, 10 feet in height, and about 18 feet in breadth. The subjects represented are souls in purgatory, their descent into it, their deliverance from it, and their reception into heaven, each being divided from the other by horizontal bands of geometrical pattern. The date of the work has been fixed by some members of the Archaeological Society to be of the eleventh century or early in the twelfth; and it is stated that the society proposes to give some account of it in their next publication. The discovery has, we understand, drawn much antiquarian interest to the spot.

LIVERPOOL.—The Town Council intends to hold an exhibition of works of Art in Brown's Library, soon after the closing of next Royal Academy exhibition. It is to be quite independent, as reported, of the Liverpool Academy, though the hanging of the pictures will be superintended by the president of that institution: and admission is to be gratuitous.

THE PEG-TANKARD.

THE Peg-Tankard is of very ancient origin, dating as far back as the time of King Edgar, when England was under Saxon rule. It is recorded of this monarch that, in order to restrain the habit of drunkenness which had become a crying evil in his reign, and which had been introduced among his subjects by the Danes, he caused "pegs," or "pins," to be placed in the drinking cups of that period, at certain distances, to limit the quantity of liquor allowed to each person, and ordained punishment to those who exceeded their proper marks.

Dean Hook, in his "Lives of the Archbishops of Canterbury," attributes the introduction of pegs in tankards to the intervention of Dunstan, who was primate from 957 to 988, and says that, "owing to quarrels which frequently arose in taverns from disputes among toppers as to their respective share of the liquor when they drank out of the same cup, he (Dunstan) advised King Edgar to order gold or silver pegs to be fastened inside the pots, that, whilst every man knew his just measure, shame should compel each to confine himself to his proper share. Hence, the expression of being 'a peg too low.'"

Dr. Pegge asserts that pegs in tankards contributed more to the encouragement than the prevention of hard drinking, and states that the first person that drank was to empty the tankard to the first peg, or pin; the second to the next pin, and so on, by which the pins were so many measures to the compositors, making them all drink alike, or the same quantity; and as the distance of the pins was such as to contain a large draught of liquor, the company would be very liable by this method to get drunk, especially when, if they drank short of the pin or beyond it, they were obliged to drink again.

The term is still extant, when, speaking of a person who is much elated by drinking, that he is "in a merry pin;" which, no doubt, originally meant that he had drunk to the pin, or mark, and that his brain had become affected by his potation. Cowper describes John Gilpin as in "merry pin."

The drinking flagons, which I am about to describe, are, with a few rare exceptions (including the famous Glastonbury tankard, which is of oak, and the maple tankard, preserved in the Ashmolean Museum at Oxford), the only wooden peg-tankards at present known. The three examples here figured are of maple-wood, slightly worm-eaten, but, nevertheless, in excellent preservation as specimens of mediæval Art. The tankard, No. 2, is regarded from the style of carving and ornamentation as the most ancient. They are all secured by a thick coating of varnish from the further ravages of the worm, and are now in the possession of WILLIAM FRIPP, Esq., The Grove, Teignmouth, by whose kind permission the drawings were made.

The first and most important of these tankards is of large size, being 8½ inches high, and 6½ inches in diameter. It holds two quarts of liquor, and is divided by six pins into measures of one-third of a quart each.

It stands on three feet, each foot formed by a fruit of the melon tribe; and the carving is very rich and elaborate. On the lid, raised by means of a knob above the handle, is depicted the figure of the Saviour, enclosed in an oval wreath. He is seated on clouds, crowned with the nimbus, and is pointing to the globe and cross he holds in his left hand. Immediately above the head of the figure is an arched scroll, on which is inscribed, in capital text, the word *Salvator*. The lid is further enriched with carved bosses, birds, fruit, and foliage, ranged alternately on the surface.

On the body of the tankard and inside the lid the figures of the four evangelists are disposed, medallion-wise, in the act of inditing their gospels.

The centre and sides of the cup are filled in with the figures of St. Matthew, St. Mark, and St. Luke, with their respective attributes—an angel, a lion, and an ox—each enclosed in an

oval border consisting of a wreath, broken at regular intervals by ebony rings and bosses. In the upper and lower spaces, between the compartments, figures of angels appear floating on clouds, in the act of blowing trumpets; and in the central spaces branches of fruit are grouped in a circular form.

Inside the lid is a carving of the beloved disciple and evangelist, St. John. He is repre-

sented as a beardless youth, with locks flowing over his shoulders, holding a pen in one hand and a book in the other: this subject also being enclosed in a fine border. The head of each evangelist is surmounted by an arched scroll, bearing his name, as in that of the Saviour on the lid.

The base of the tankard is finished with a border corresponding with the wreath on the lid.



No. 1.

The handle of this cup is very fine: it is richly carved in a scale-like ornamentation, the outer edges are thickly studded with black knobs, and terminate at the base in a large foliated boss, in which the ebony mountings are again introduced with good effect. This tankard is a noble specimen of the taste and skill of the era it exemplifies, and is the most imposing and beautiful of this interesting group.

The peg-tankard, No. 2, stands on three carved pines, which form the feet. It is 7

inches high, and 6½ inches in diameter, and is capable of holding three pints, which are divided into draughts by four wooden pegs.

The lid-elevator, or knob, is surmounted by a pine, and the base of the handle terminates in a cherub's head with wings. On the face of the handle the quaint figure of a long-eared owl, seated on a perch, is carved, edged with a narrow delicately-cut border, and the sides are decorated with a garland of leaves.

The body of the tankard is divided into six



No. 3.

No. 2.

irregular compartments—three large and three small, ranged alternately. They are separated by tall twisted columns, from which spring depressed semi-circular arches. Each of the smaller spaces is filled with a single patriarchal figure—viz., Moses, with peaked beard and flowing hair; Aaron with the incense-pot; and David with harp and crown. The larger divisions are occupied by groups of figures—the

subjects taken from remarkable scenes in Scripture history. In one of these spaces is commemorated the "Offering of the Wise Men;" in a second, "Moses striking the Rock;" and in a third, "The Meeting of Rebecca and Eliezer at the Well of Nahor." In the central compartment, which is shown in the engraving, the patriarch is in the act of striking the rock, and the water is apparently gushing out of the

end of his rod. He is arrayed in a vestment girt round the loins with a cincture, and his head is garnished with a pair of uncouth looking horns, probably to typify the declaration of the psalmist, that "the horns of the righteous shall be exalted."

The rim of the lid is decorated with a foliated border. On the centre, which is raised, the Passion of Christ is depicted; and underneath, the twelve apostles, with their emblems, are "ranged in order due."

The third and last example of this interesting group is of much smaller dimensions than either of those previously described, being only 6 inches in height, and 4 inches in diameter. It is divided into half-pints by three wooden pegs. It is apparently the least ancient of the three, and the ornamentation is of a different character; for whereas the other examples are scriptural, this is altogether floral, in subject. It is also comparatively fresh-looking, and untouched by the worm; and is, therefore, probably of not earlier date than the introduction of tulips into Germany from the East, about the middle of the sixteenth century (1554), though it may have been copied from eastern models before that time—the tulip having long been known as a favourite flower in Turkey, where a feast of tulips has been annually celebrated from time immemorial.

This tankard stands on three elongated lions to form the feet, and the base is ornamented with a scalloped border. It is divided into three compartments, each of which contains a vase of tulips in full bloom, confined by a semicircular arch, and between each arch rises a single flower. The lid has a dentilated edge, and in the centre, within a circular border, is the figure of a lion passant, the intermediate space being filled with festoons of the vine.

These ancient drinking-flagons are said to have been brought from Germany by a collector at the close of the last century; from him, probably at his death, they came into the market, and passed into the hands of a London dealer, who sold them many years ago to their present possessor.

A. C. G.

THE WORKING MEN'S COLLEGE.

THE Working Men's College, in great Ormond Street, is an institution that should command the attention and the support of the public. The use of the word "College," as descriptive of this institution, may mislead. At the same time it is not easy to pitch upon another English word to denote the establishment. We use the word conventionally, to describe either a secondary, or higher school, or an association, of persons, pupils or otherwise, living together under certain corporate rules. Neither of these definitions applies to Great Ormond Street. The subjects of tuition commence with the beginning, with elementary English grammar, and elementary arithmetic. The highest point attempted by the pupils of the third year's course reaches to the *Hellenica* of Xenophon, to trigonometry, and to the use of the microscope. Thus it would seem that the entrance examination—if there were such a thing—would be confined to that familiarity with the letters of the alphabet, which would enable the student to read and to copy an extract from any ordinary English book, and to acquaintance with the four elementary rules of arithmetic. We do not mention this as any disparagement of the Institution. On the contrary, we think that it is so broad and catholic a principle, that we rejoice at its adoption. Still, it must be borne in mind, and it is most important that all possible pupils should know, that it is not necessary, in order to enter the Working Men's College, to have had any great amount of schooling.

Then as to collegiate restrictions. The hours of attendance are from 8 to 10 P.M. The entrance fee is 1s. 6d. The term fee is 1s. The fee for a class of one hour is 2s.; for a class of two hours 3s.; for French and German classes 2s. 6d., and 3s. 6d. For drawing in the life

class 2s. 6d.; in the other classes 4s. for three nights in the week, and 5s. for five nights in the week. We presume that these payments cover the entire term, which, in the current instance, extends from January 9th to March the 4th, 1871. This, however, might be more clearly stated in the preliminary programme. As it stands, it is open to the question, whether a fee of 2s. is not expected as the price of attendance at a class or lecture occupying a single hour. This of course, would be beyond the reach of the greater number of persons whom the institution is intended to benefit.

The branches of instruction, the usual collegiate name for which is faculties, are these: Art, history, and law; languages, including English; mathematics; physical science. The order is noteworthy. It tells much of what is passing in the minds of the Executive Committee. We rejoice to see the first requisite in the education of the workman put first. The Latin grammar—a never-to-be-forgotten friend of early boyhood—quotes the ancient saying that "faithfully to have learned the liberal arts softens men's manners and elevates them above the brutes." This would be a worthy motto for the college. But next, in our opinion, should rank mathematics; and third, physical science. Language should follow, and history and law, demanding for their advantageous exposition to the working man the service of lecturers of the highest order of mind, men who habitually breathe an atmosphere free from the slightest taint of the party politics, or the doctrinaire philosophy of the day. Nothing can be more important than that the light thus shed on the less highly prepared mind should be pure and untinted—white light, not any hue of the political spectrum. A lecturer who is deaf, owing to what are called liberal views, to the outcome and witness of history, would be no less mischievous a teacher than one who was blind, from conservative instinct, to the actual facts and omens of the day.

In addition to the classes above indicated, there is an elementary class for reading, and writing from dictation, the elements of grammar, and arithmetic, from division to practice. There is a series of free general lectures on the Saturday evening on history, geology, physics, and the law of nations in peace and war. There is an adult school for teaching the subjects required for entrance to the college, a very valuable and benevolent adjunct. There are vocal music classes in connection with the college, which are open to persons of either sex and any age on the nominal admission fees of 2s. for the half-year in the first section, and 3s. in the second. There is a library open to members every day, except Sunday, from 7 to 10 P.M. Very many of our friends can materially serve a useful institution by presenting to this library such volumes as they can spare, hardly any one but can make such an offering without inconvenience, and "many a little makes a mickle." There is a coffee-room with moderate charges. The teachers are almost wholly unpaid. Artisans and working men of London, visit the spot where so much has been freely offered for your service! English men and English women—all who know how intimately the prosperity and stability of England depends on the education of the working bees of our great hive—sing, each of you, your mite into the treasury of the Working Men's College.

We cannot too often urge upon our readers that the working men of the Continent are advancing, with rapid and sustained march, along the path which a few sincere and fore-thinking friends of English industry are thus attempting to open for our own craftsmen. The point in which we are most in arrear, in this respect, is perhaps the association of schools with centres of industry, not merely locally, but organically. In a city where, as in our metropolis, there is so much journeyman-work and home labour, an establishment like the Working Men's College is a benefit of no ordinary kind. But we must not relax in our efforts for the formation of special schools. And we shall recognise those as the most useful and best conducted which spread the most widely, not the spirit of self-satisfaction, but the thirst for knowledge.

F. ROUBILIAC CONDOR.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF W. COTTRILL, ESQ., SINGLETON HOUSE, LOWER BROUGHTON.

THE DAUGHTER OF ZION.

J. F. Portaels, Painter. W. Greatbach, Engraver. THE works of this distinguished Belgian painter have, through the medium of the various exhibitions in London and elsewhere, within the last three or four years, become tolerably familiar in this country; and, as a consequence, are sought after by collectors, whose judgment guides them to selecting that which is really excellent. His "Souvenir d'Orient," exhibited at the Academy last year, though certainly not among the best works we have seen both in and out of his studio, is a most attractive picture; while his "Esther supplicating Ahasuerus on behalf of her Nation," in the Academy exhibition of the preceding year, is an eminent example of his powers as a brilliant colourist.

It could scarcely escape the notice of those who have made themselves acquainted with the works of M. Portaels that he almost invariably gathers his subjects from the countries of the East, in which he has been a frequent traveller; and he finds in them, and in their past as well as present history, materials of unquestionable interest; these he is capable of working up, by the aid of a creative genius, into pictures that command attention for their many valuable qualities. The book of the prophet Jeremiah called his "Lamentations," contains several passages in which the Jerusalem of his time, when the Hebrews were exiled from it by the armies of the "stranger," is represented under the similitude of a woman, or women, sorrowful and destitute. The first chapter opens with such a comparison: "How doth the city sit solitary, that was full of people! How is she become as a widow." In the second chapter we find: "The elders of the daughter of Zion sit upon the ground and keep silence; they have cast up dust upon their heads; they have girded themselves with sackcloth; the virgins of Jerusalem hang down their heads to the ground." And again, in the same chapter: "All that pass by clap their hands at thee; they hiss and wag their head at the daughter of Jerusalem, saying, Is this the city that men call the perfection of beauty, the joy of the whole earth?"

It is this last passage that supplied M. Portaels with the subject of his picture; but its general treatment appears to have little reference to the time when Jeremiah mourned over the prostrate condition of the once glorious city. Jerusalem, as we see it here, is the Jerusalem of the present time; the mockers passing by are richly-attired Easterns of a modern type; the naked child with arms outstretched towards the "Daughter of Zion," and the figure bearing a younger child on its back, in the rear, it seems impossible to connect in any way with the principal group. The only intelligible link of connection with the period assumed by the artist to be indicated is the sorrowing, barefooted girl seated by the wayside. And yet in spite of its many anachronisms of time and place, it is, as a work of Art, a very fine picture; the subject is most poetically treated throughout. It was sold last year at Messrs. Christie's, from the collection of Mr. Everard, for the sum of 880 gs. Its size is so large as to make it a feature in the collection of its present owner.



J. F. PORTAELS. PINX.

W. GREATBACH. SCULPT.

THE DAUGHTER OF ZION.

FROM THE PICTURE IN THE COLLECTION OF W. COTTRILL, ESQ. SINGLETON HOUSE, HICHER BROUGHTON.

LONDON VIRTUE & CO.



THE STATELY HOMES OF ENGLAND.

(OCCASIONALLY OPEN TO THE PUBLIC.)

"The stately homes of England,
How beautiful they stand!
Amidst their tall ancestral trees,
O'er all the pleasant land."

MRS. HERMAN.

By S. C. HALL, F.S.A.

THE ANTIQUARIAN NOTES AND DETAILS
BY LLEWELLYNN JEWITT, F.S.A.

HADDON HALL.



MAKING his way through the Banqueting Hall, the visitor will reach a doorway on his right opening into the DRAWING-ROOM, which is situated over the Dining-room described in our last chapter. It is a charming room, hung with grand old tapestry, above which is a frieze of ornamented mouldings in parquetry work. This frieze is of five heights, each being decorated with a separate moulding of raised festoons, fruit, flowers, &c. To the left, on entering, is a beautiful recessed, or bay, window, over the similar one in the Dining-room, and from this window one of the most beautiful views of the terrace, the foot-bridge, the river, and the grounds, is obtained. This window recess is wainscoted in panels which have originally been painted and gilt—portions of the colour and gilding still remaining; its ceiling is in the form of a large star of eight points, with intersecting



STEPS TO THE BALL-ROOM.

segments of circles attaching the inner angles to each other, and forming a geometric pattern of great beauty. The ceiling of the room is also

richly ornamented. Above and around the fire-place the wall is wainscoted in panels, in a similar manner to the recess. In the fire-place is one of the most curious of existing grates, the alternate upright bars of which terminate in *flours-de-lis*, and a pair of exquisitely beautiful fire-dogs; the two bosses on each being of open metal-work, of the most chaste and elaborate design and workmanship. They are of brass; and the bosses, which are circular, are designed in foliage and flowers. In these beautiful remains Haddon is especially rich; but the pair in this room, and the two remarkably fine enamelled bosses in the so-called "chaplain's room" are the most interesting and elegant. Opposite to the recessed window, a doorway in the tapestry opens upon the side-gallery of the "Banqueting Hall," and so gives access to, and communication with, the apartments on the opposite side of the quadrangle.

The opposite end of the drawing-room from the entrance doorway is occupied by a large window, of similar size to that in the dining-room beneath it, which overlooks the lower court-yard or quadrangle. In this room are still preserved some pieces of ancient furniture. Near the further window, a doorway opens into what is called

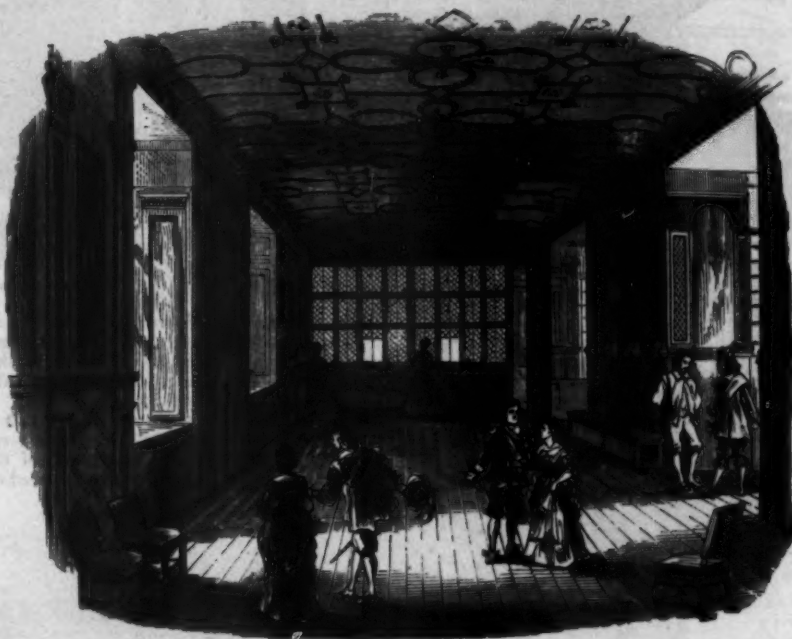
THE EARL'S DRESSING-ROOM, a small but

remarkably pretty apartment, hung with tapestry, and lighted by a recessed window. This room, as shown in our engraving, immediately communicates with

THE EARL'S BED-CHAMBER, so called in connection with the one just described, because thus occupied by the Earls of Rutland when residing at Haddon. This room is hung with tapestry representing hunting scenes, &c. From this chamber a doorway opens into

THE LADY'S DRESSING-ROOM, also hung with tapestry, and lighted with a recessed window. From this room a doorway opens out to the top of the flight of steps already spoken of as giving access to these apartments from the lower court-yard. By this means access was easily obtained to the chapel, and the lord and lady could enter or leave these apartments without passing through the Banqueting Hall. A small padlocked door, in the tapestry of this room leads up a narrow flight of steps to the leads over the chapel and to the open side of the belfry tower, where the works of the old clock may be seen.

Returning through the earl's bed-chamber and dressing-room, from the fire-grate in which it is said "the celebrated Count Rumford obtained his plan to prevent chimneys smoking," and retracing his steps through the



THE BALL-ROOM, OR LONG GALLERY.

drawing-room, the visitor passes out to the landing-place of the staircase leading up from the Banqueting Hall. From this a doorway leads up to a small rude apartment, with a fire-place, and an old chest; and also leads to the leads of the roof of the drawing-room, earl's bed-room, long gallery, chapel, &c.

Descending these stairs again to the landing, we enter the LONG GALLERY, or BALL-ROOM, one of the glories of fine old Haddon, by a flight of six semicircular steps of solid oak, said to have been cut from the root of a single tree that grew in the park of Haddon, the trunk and arms of which are also asserted to have furnished the whole of the timber of the floor of the long gallery, or ball-room, itself. Thus, if the story be true, the whole of the flooring of this superb apartment, which is 109½ feet in length, and 18 feet in width, as well as these massive steps outside the room, were obtained from one single oak-tree grown on the spot.

Ascending the STEPS, of which we give an engraving, the visitor will do well to notice the lock and other details of the door, which are somewhat curious. This noble apartment extends, as will be seen on reference to the engraved plan already given, nearly the entire length of the south side of the upper court-yard—commencing near the Banqueting Hall, and, running the entire remaining length

of the upper court-yard, is carried out into the winter garden beyond.

This grand room is wainscoted throughout its entire dimensions with oak panelling of remarkably good architectural character. The general design is a series of semicircular arches, alternately large and small, divided by pilasters with foliated capitals, and surmounted by a frieze and a turreted and battlemented cornice. The pilasters, divided like the whole design up to the frieze, are of three heights. The basement of the wainscoting, about one eighth of its entire height, is plainly panelled, and devoid of all ornament. The second height, rising to more than a third of the whole, is of a much more decorated character. The pilasters are fluted, and the spaces between them, filled in with geometric designs, the narrower spaces being by far the most elaborate in their design. The third height is a series of semicircular arches, alternately wide and narrow, divided by the pilasters, the crown of the arch of the narrower ones being on a level with the springing of the larger ones. The whole of the arches, in which pictures formerly hung, spring from small brackets and semi-pilasters at the sides of the pilasters, and are elaborately decorated. Over each of the smaller arches is a shield of the arms of Manners, with a crescent for difference, and surmounted on the frieze by their crest, a

peacock displayed, also differenced with a crescent, alternating with those of the Vernon crest, a boar's head. The pilasters in this height are carved in scale pattern, and are finished with capitals of foliage filling up the spandrels of the arches. Above these is the frieze, the spaces of which are occupied respectively with the crests just named, alternating with the rose and thistle conjoined on one stem. Above this is a remarkably fine turreted and battlemented cornice, in which the loop-holes, &c., are cut quite through the whole thickness of the wood.

The ceiling of this magnificent room is covered—the coving receding for the cornice. It is covered with elaborate and exquisitely designed geometric tracery, consisting of squares, lozenges, quatrefoils, &c., beautifully foliated at their points, and containing shields of arms and crests, the arms being those of Manners impaling Vernon, and the crests those of Manners and Vernon alternately. This ceiling was originally painted and gilt in a very rich manner, remains of the colouring and gilding being still distinguishable, here and there, through the whitewash. On the walls still hang one or two



GALLERY ACROSS SMALL YARD.

pictures, which perhaps, however, only add to the solitariness of its appearance.

On the south side of this noble apartment is a charming central recessed window of large size, 15 feet by 12 feet—large enough, in fact, to accommodate a goodly party around the fine old central table, which still remains—and two smaller recessed, or bay, windows. On the north side are two windows looking into the upper court-yard; the east end is entirely taken up by a strongly stone-mullioned window of twenty-four lights, with a side window on each side. In the recessed windows are the royal arms of England, and the arms of Vernon, Manners, Talbot, &c., in stained glass. Our engraving shows about one half, in length, of this noble room.

Opposite to the central recess is a fire-place, which still holds the original fire-dogs rising from goats' feet, and decorated with human heads and heads of goats. In the centre of the large window at the end will be observed a glass case, containing a cast of the head of Lady Grace Manners, whose monument is in Bakewell Church. She was the daughter of Sir Henry Pierpoint, and wife of Sir George Manners, of Haddon, the eldest son and heir of Sir John Manners and Dorothy Vernon his wife. Lady Grace "bore to him (her husband) four sons and five daughters, and lived with him in

holy wedlock thirty years. She caused him to be buried with his forefathers, and then placed this monument (at Bakewell) at her own expense, as a perpetual memorial of their conjugal faith, and she joined the figure of his body with hers, having vowed their ashes and bones should be laid together."

From near the upper end of this Long Gallery, or Ball-room, a highly-enriched doorway opens into the Ante-room, or Lord's Parlour.

The ANTE-ROOM, now occasionally called the "Lord's Parlour," and, two centuries ago, was designated the "Orange Parlour," is a small room, hung with paintings, and having around the upper part of its walls a cornice embellished with the crests of the Vernon and Manners families. The interest, however, attached to this apartment rests in the strongly-barred door which opens from it on to a flight of stone steps leading down to the terrace and

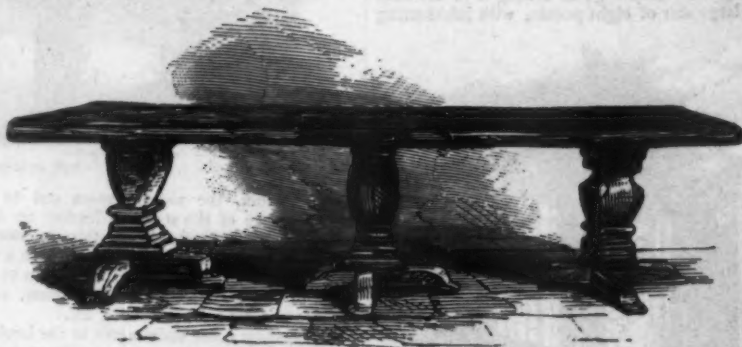


THE ORIEL WINDOW DINING-ROOM.

winter-garden. This doorway, known far and wide as DOROTHY VERNON'S DOOR, we have engraved, both as seen from its exterior side and its interior side, and have also given the "initial" illustration to the first chapter.

It is said, and no doubt with truth, that it was through this doorway and down these steps that the lovely Dorothy Vernon, one of the coheiresses of that grand old family, passed on

the night of her elopement, and that at the top of the opposite flight of steps, shown in our ground plan, and known as "Dorothy Vernon's Steps," she was received into the arms of her ardent and true lover, John Manners, who had horses in waiting; and that they flew through the woods and fields until they gained the high road, and made their way into the neighbouring county. It was through this doorway then



OLD OAK-TABLE IN THE BANQUETING-HALL.

that not only the lovely Dorothy passed, but with her the fine old mansion itself and all its broad lands, into the hands of the noble family now owning it.

Very sweetly has the tradition of the love and elopement of this noble pair been worked up by imagination in a story, "The Love-steps of Dorothy Vernon," by a popular writer ("Silverpen") in the "Reliquary;" and thus another modern writer very pleasantly embodies it in verse:—

"The green old turrets, all ivy-thatch,
Above the cedars that girdle them, rise,
The pleasant glow of the sunshine catch,
And outline sharp on the bluest of skies."

"All is silent within and around;
The ghostly house and the ghostly trees
Sleep in the heat, with never a sound
Of human voices or freshening breeze."

"It is a night with never a star,
And the Hall with revelry throbs and gleams;

There grates a hinge—the door is ajar—
And a shaft of light in the darkness streams.

"A faint sweet face, a glimmering gem,
And then two figures steal into light;
A flash, and darkness has swallowed them—
So sudden is Dorothy Vernon's flight!"

Passing through the ante-room, the visitor next enters the STATE BED-ROOM, known two hundred years ago, it seems, as the "Blue Drawing-room." The walls are hung with Gobelin's tapestry, the subjects being illustrations of Æsop's Fables; and above this is a frieze, similar to that in the ante-room, bearing the crests of Vernon and Manners. This apartment is lighted by a large bay-window, overlooking the upper court-yard, and raised a couple of steps above the level of the floor of the room itself. In this window stands an antique dressing-table and a grand old looking-glass, which are worthy of the most careful examination. Over the chimney-

piece is a fine example of pargetting, representing Orpheus, by his musical powers, charming the brute creation.

The STATE BED, shown in our engraving, measures 14 feet 6 inches in height. It is furnished in green silk velvet and white satin, exquisitely embroidered and enriched with needle-work. It is one of the finest remaining beds in existence, and is presumed to be the work of Eleanor, daughter of Thomas, and eldest sister and coheir of Edmund, Lord Roos, of Ham-lake, and wife of Sir Robert Manners; which lady died in 1487. According to traditional report it was removed many years ago from Haddon to Belvoir Castle, and afterwards restored to Haddon. The last person who ever slept in it is said to have been George IV., when Prince Regent; he occupied it during his visit to Belvoir Castle.

From the State Bed-room a doorway behind the tapestry opens upon a short flight of stone steps, leading to what is usually called the ANCIENT STATE ROOM, or PAGE'S ROOM, and which two centuries ago was called the "Best Lodging-room."

This apartment, like the previous one, is hung with Gobelin's tapestry, the subjects being illustrations of some of the events in the life of

through the state bed-room, into the Ante-room, and is here usually dismissed into the grounds, through "Dorothy Vernon's door." As we have not, however, initiated our tourist into the mysteries of all the rooms and passages of this noble pile of building, we will not dismiss him in this summary manner, but bring him back into the Banqueting Hall, whence we will show him the kitchens and suite of rooms on the north side, and then conduct him to the grounds and to some of the interesting places in the neighbourhood.

The KITCHEN and range of domestic offices at Haddon are very large and extensive, and show, more strikingly than any description, the marvellous amount of cooking that must have been carried on, and the more than princely hospitality observed by its owners in its palmy days. The four doorways, already spoken of in our second chapter as existing in the wall of the passage opposite to the screen of the Banqueting-Hall, and beneath the Minstrels' Gallery, have all of them pointed arches. The first of these doorways, on entering from the

lower court-yard, or quadrangle, yet retains its old oaken door. This room was the *buttery*, and the door still has, perfect, its buttery-hatch in the middle. This is a small opening, with a little wicket to close and fit, just large enough to pass out a trencher of provisions to the servants or retainers, or as alms to wayfarers. From this room, a flight of stone steps conducts to the vaulted cellars, and it also communicates with the storerooms, and other offices, &c.

The second doorway, which is open, leads down a long passage to the GREAT KITCHEN. At the end, the passage terminates in a strong and massive half-door, the top of which is formed into a broad shelf. To this point only were the servants permitted to come, but were forbidden access to the kitchen itself. The dishes were placed on the door-shelf by the cooks on the one side, and removed by the servitors on the other, and by them carried up the passage into the Banqueting-Hall. The kitchen is of immense size, its ceiling supported by massive beams and by a central support of solid oak.



GATEWAY UNDER THE EAGLE TOWER.

Moses. The thickness of the walls, the small size of the windows, and the lowness of these rooms, show that they belong to the more ancient part of the building. From the Page's Room a short flight of steps leads into a passage, or small room, which may appropriately be called the archers' room, and is shown in our engraving, where the visitor will notice a remarkable WOODEN FRAME for the stringing of bows and cross-bows—the only one probably which he will ever see preserved. It forms one of our illustrations. The passage leads by a few stone steps into a rude apartment, probably a guard room, where, behind the rafters, innumerable bats now build their nests; also into the cross-bow room, where the bows were hung; and into several other old and cheerless looking rooms; also to a spiral stone staircase, which, springing from the gateway under the PEVEREL TOWER, leads by seventy steps, some so worn that they have been covered by wooden ones, to the top of the tower, the ascent of which will amply repay the visitor for his trouble by the grand and interestingly beautiful view he obtains of the mansion and the neighbourhood. Of the turret on the PEVEREL, or EAGLE TOWER, we give an engraving.

Having descended the tower the visitor returns



ANTE-ROOM TO THE EARL'S BED-ROOM.

It contains two enormous fire-places, stoves for various purposes, and spits, pothooks, and tenter-hooks by the score; enormous chopping-blocks, dressers of all sorts and sizes, tables of solid oak, six or seven inches in thickness, and hollowed into circular chopping-troughs—one of which is worn through by constant use—and every possible appliance for keeping open house in the most lavish style. Adjoining the kitchen are a number of rooms, bakehouse, larders, pantries, salting-rooms, &c., all fitted in the same marvellously massive manner. In one of these should be noticed an enormous salting-trough hollowed out of one immense block of wood, without joint or fastening. This is among the most wonderful relics of the place, and ought to claim attention from the visitor.

The third doorway opens into what is conjectured to have been the wine-cellar—a vaulted room well adapted for the purpose, and close at hand for the Banqueting Hall.

The fourth doorway opens at the foot of a flight of stairs leading up to the apartments on the north side, which, for more than half its length, contains a second as well as a first floor.

These rooms are many in number, and curiously labyrinthine in construction, and although not possessing attraction enough to be shown to the general visitor, are nevertheless among the most interesting in the mansion. Some of them are hung with tapestry which ranks among the best in the house: one room especially, where groups of children gathering fruit are depicted, is peculiarly beautiful. In two of the apartments on this side are charming little closets, on the tapestry of one of which the royal arms are depicted.

One of these tapestried rooms is named in an old list of apartments of 1666 as "Lady Dorothy's Chamber," and a neighbouring apartment is called "Lady Cranborne's Chamber." A third tapestried apartment was called "Roger Manners' Room." All these rooms are on the central portion of the northern side of the Hall, over the kitchen and adjoining rooms. The apartment over the buttery was the "Great Nursery."

Most of the rooms on this side of the building have evidently been intended for sleeping apartments; and there is a staircase with ornamental rails, on which remains of the original gilding

still serve as a relief to the sombre colour of the oak itself.

One of the most charming "bits" on this side is a short WOODEN GALLERY, here engraved, with oak balustrades, which leads across a tiny little open court from one of the tapestried apartments to another, and on the walls of which mosses and lichens grow in luxuriance. It is just the spot, opening from the heated rooms, for a lounge in the pure air; and no doubt from this gallery Dorothy Vernon, and many another high-bred dame, has looked up to the stars overhead while passing from room to room, on a festive night as well as on many a quiet evening.

Among the apartments not usually shown are also two handsome wainscoted rooms, with carved ceilings, situated over each other, in the entrance gateway tower. Above the uppermost of these is a room supposed to have been a place of confinement, because there are traces of external bolts and bars. It has two windows, in one of which are two massive stone seats inserted in the wall. It has also a door leading out to the leads.

Most of the points of interest have now been described; but the curious rambler, who may choose to linger and pry into nooks and corners, will do well to visit some of the

basement rooms—as that on the left-hand side under the Peverel Tower—an arched warder's room, where he will note the thickness of the walls (7 feet); the next room westward, which seems to have been the earlier kitchen and bake-house; the room under the state bed-room, used in later times as a gymnasium for the family; the armoury, which is under that portion of the long gallery with the deep projecting recess; and the rooms under the long gallery nearer the dining-room, where the splay of the windows is nearly 9 feet, and which seem to have been used as washing houses. Also the so-called aviary, which opens toward the garden, under the earl's bed-room and adjoining rooms; and of the rooms yet unmentioned on the west side of the lower courts, suffice it to say, that on the ground floor, next to the so-called chaplain's room, were two waiting-rooms; and then the steward's room, next to the chapel entrance; over this entrance the steward's bed-room, approached by a spiral staircase near the belfry tower from a closet in which access is gained to the leads; and after passing the clerestory windows of the chapel, there is an angle commanding a good view of the lower court. Then on this first floor are a bed-room, the "bar-master's room;" the real chaplain's room, in which is now a collection of bones; a small

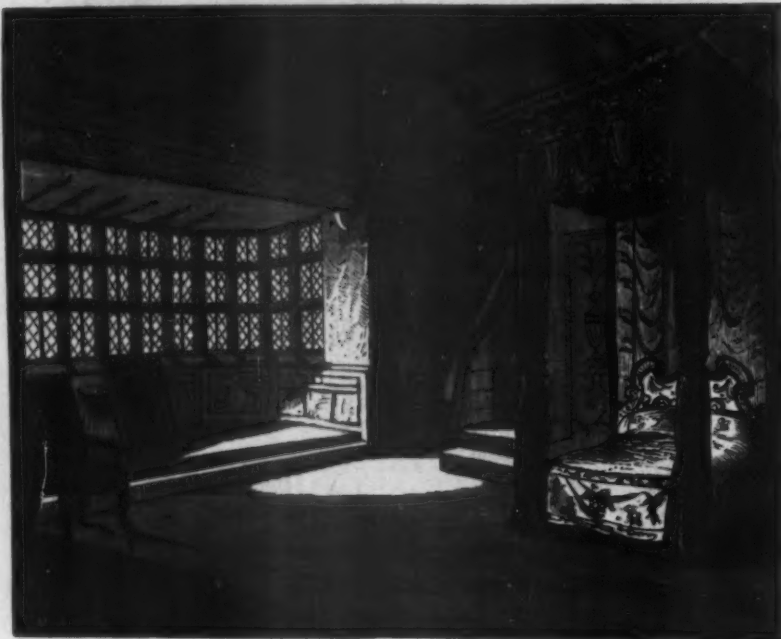
BEAUVAIS, AUBUSSON, AND GOBELINS TAPESTRIES.

AMID the relics of Mediæval Art that now command such high and augmenting prices, tapestry holds a rank apart. The extraordinary amount of time, as well as the rare quality of skill, requisite to produce a really fine piece of tapestry or of embroidery, are such as to place a sharp limit on the number of specimens likely to be brought into the market. Add to this the consideration that careful preservation of tapestry is most unusual. Dirt and neglect, rats and mice, haste in removal or untaught zeal in hanging.

As mural decoration of the very highest order, nothing, for this country, equals tapestry; its judicious introduction gives a dignity and grandeur to an apartment large enough for such adornment, that nothing else can give. "La Grande Mademoiselle" said of the ancient Chateau of La Tremouille "*qui sent sa noblesse de longue main*;" and something of the same incommunicable *cachet* lingers over products of the great French looms, or the work of subtle fingers now resolved to dust. Even could we overcome the chemical difficulties which have hitherto made attempts at *fresco* in this country a mockery and an eyesore, what painted wall can compare to an arras chamber?

Those of our readers who are interested in tapestry should take an early opportunity of visiting the Gallery, No. 48, Great Marlborough Street, where Mr. Sampson, of Hanway Street, has on view some rare specimens of Aubusson, Beauvais, and Gobelins work, which he has had the good fortune to purchase at Rome and at Venice. The Beauvais tapestries bear the signature of Duplessis, and the date 1724. They represent allegorical subjects, and are very remarkable for the sort of mosaic of which they are composed. The four pieces of Aubusson are extremely curious. They represent Chinese domestic scenes. But the designs, although no doubt Oriental in their origin, have been translated into French in the loom. The women, in especial, are rather European than Asiatic; and the *petit pied* displayed by these dames is not the golden lily, so adorable to a Chinaman, and so suggestive of deformity to an Englishman. The colours are bright and admirably fresh. The signature on one piece of the set is M. R. O. Aubusson Piron. All these come from the collection of Signor Mario, at Florence.

Four large webs of Gobelins tapestry, one 24 ft. 9 in. long, the others 16 ft. 10 in. long, and all 13 ft. 6 in. high, are perhaps unique as a set. Their preservation is perfect, although they bear the date 1789. The wonderful freshness of their colours is accounted for by the fact that they remained carefully hidden from the light of day from 1793 till 1855, since which date they have been hung in a room without windows, built expressly for their reception, in the Contarini Palace, at Venice. Mr. Sampson gives the history in detail. The designs, by Detroy, were made at Rome in 1741. The tapestry was wrought by Andran and Cozette. They are said to have cost £20,000. The legends are embroidered on each, in a small plaque, in the centre of the border, which is wrought in imitation of a gilt picture-frame, with a *fleur-de-lis* in each angle. In the first, Jason tames the brazen bull by means of the magic herbs given him by Medea. In the second, the armed men springing from the dragon's teeth destroy one another. In the third Jason espouses Creusa. The wreathed and veiled head of the priest in this piece is especially fine. In the fourth Creusa expires from the poisoned vestment, the treacherous gift of Medea. The action and movement of the figures in each scene is vigorous and sustained: the distant landscape is admirably rendered. The vivid freshness of the colouring is that of the day of completion. We do not think Mr. Sampson says too much when he calls these webs the very finest specimens of the Gobelins tapestry of the Louis Seize era ever submitted to public notice in this country.



THE STATE BED-ROOM.

room still used by the duke for private papers; and another bed-room, which brings us back to the entrance gateway.

But enough has been said of the interior of Haddon to satisfy the wants of the tourist, and, although we could linger for hours over the various rooms not yet specifically described, and fill a couple more chapters with their description, we must reluctantly leave them, and pass on into the grounds, and so make our way to Bake-well, to show the visitor the last resting-places of the noble families to whom Haddon has belonged.

Leaving, then, by a small doorway at the end of a passage leading out from the Banqueting Hall, and passing the dining-room on the right, the visitor will enter what is called the "Upper Garden." To his right he will see below him, on looking over the strongly-butressed wall—one of the oldest parts of the building—the "Lower Garden," roughly terraced down the hill side, and to his right a gravelled path leads by the side of the building to the wall of the chapel, where, by a long flight of sixty-seven steps, it descends to the old foot-bridge—one of the prettiest objects in the grounds: this we have engraved.

To his left, the "Upper Garden," 120 feet square, is a lawn; up its centre, as well

as around it, runs a broad gravel walk, opposite to which rises a splendid wide flight of stone steps, with stone balustrades, leading to the TERRACE and WINTER GARDEN. Along the sides of this garden are beds partitioned off by hedges, or as they may more appropriately be called, walls of yew and box.

The TERRACE, one of the glories of Haddon, extends the full width of the Upper Garden, the balustraded wall running flush with the end of the Long Gallery. From this terrace the finest view of the south front of Haddon is obtained, and it is indeed a view to revel in, and not to be forgotten. The WINTER GARDEN of the terrace is planted with yew-trees, many centuries old, whose gnarled and knotted roots may be seen curiously intertwining and displacing the stone edgings of the parterres. It is altogether one of the most charming out-door "bits" which even the most romantic and vivid imagination can conceive.

At the north end, in a recessed corner, formed by the wall of the long gallery on the one side, and by the outer wall of the Winter Garden on the other, and overhung with a grand old melancholy-looking yew-tree, is "Dorothy Vernon's door," previously spoken of as opening out from the ante-room. To this we shall refer in our next.

A GENUINE ARTISTIC RACE.

PART I.

AN examination into the condition of Art among a people is much like feeling the pulse to ascertain the health of a man; Art itself being the æsthetic ebb and flow of the tide of civilisation, covering life with significant beauty or leaving it uncomely and barren of delight. By watching the currents we may perceive how far it succeeds in disguising the prosaic exigencies of human existence, and in detecting the wholesomeness or unwholesomeness of the flow. Although Art should induce spontaneous enjoyment, yet its final effect ought to prompt a critical inquiry into the causes of our pleasure, what it reveals of the race that creates it, and its full meaning as a distinctive idiom of the universal language of our species. Any less mental analysis would reduce it to the level of a mere instrument of sensuous gratification, as transitory in our memories as the passing melody of a bird or the fragrance of a flower.

When we find ourselves in a wholly new field of inquiry and enjoyment, although more liable at first to err in judgment than when investigating things long familiar, the novelty adds to the charm and freshens the intellect into greater activity. For the instant, there is a new world to explore. Without further preliminary remark I invite the reader to come with me into one that, until recently, has been as unknown as the interior of Africa, but which, the better we are acquainted with it, the more it instructs and entertains. I refer to Japan. Our first mental operation should be to cast aside familiar ideals, and even ordinary rules of Art, and enter into this new world without other desire than to enjoy everything æsthetically good in principle, after its kind, however much it varies from the forms and laws we have been trained to view as the only sound ones. It is with Art as with religion. If we brand a rite as foolish simply because of its strangeness, we may unwittingly shut ourselves out of a new form of truth or source of happiness. We should carefully examine it, if only to increase our knowledge of humanity. Besides any æsthetic enjoyment on finding that instead of the anticipated ugliness or viciousness there is real beauty, the respect which supplants prejudices born of ignorance prompts to a more fraternal estimate of our fellow-men, whatever their creeds or colour. But the lesson is greater, if, in addition to strangeness of aspect and ideas, we discover a positive superiority in any point to our fixed standards, necessitating the training of our own minds to more acute perceptions of nature and a more refined feeling of beauty, in order to attain the level of those on whom we pass judgment.

This is emphatically true of Japanese Art. While anyone may be struck with its most obvious qualities of finish, execution, and colour, but comparatively few strangers can take in at first glance its exquisite delicacy and subtle harmonies of tints and designs. The wonder is all the more, when we come to know its finest characteristics, that a nation of forty millions of semi-barbarous heathens, as we have been taught in our school-books to view them, could have attained to such skill and taste as to make its prolific objects possible at all. It is one event for a race to rear a Michael Angelo, whose works are far above the comprehension of the multitude, isolated by transcendent genius; and quite another to invent innumerable beautiful objects which all can appreciate and enjoy, but which could not have existed unless there had been numberless competent artists and a national capacity of invoking their happiest efforts. There is all the more need for us promptly to inform ourselves of the principles, limitations, and specific features of the lovely, original Art in question, as it is rapidly being modified, and may wholly disappear before European intercourse. The same fatal decadence into mechanical uniformity and cheapness which has been experienced in China from this cause, now threatens Japan, only its power of resistance is greater. For the present, however, it continues to be the only land where the true artistic instinct holds out in its pristine

vigour. Indeed, the Japanese are the sole survivors of that state of civilisation, once universal, which took more delight in delicious ornament than in prosaic convenience and comfort.

Once, each European school of Art had a local stamp, as sharply defined as the idioms of the parent countries. Now the Fine Arts everywhere affect the same general characteristics as do the fashions of civilised nations; while the strictly decorative have succumbed in spirit to the purely industrial. A disposition to cheapen and multiply the minor Arts by mechanical processes of uniform application is fatal to artistic thought. In the end it not only effaces our intellectual convictions, but blunts the appetite for beauty. We lose our consciousness of harmonies of form and colour, and actually learn to prefer a monotonous multitude of cheap and ugly things to masterpieces of Art, whose laws we no longer comprehend, and the feeling for which has become inscrutable. Without our noting it, the senses degenerate if stunted of a wholesome æsthetic element. Any race that neglects or misapprehends Art gradually weakens its intellectual cognisance of æsthetic law, and finally confuses its practice and idea with other matters. The primitive instinct and experience having gone, education must be begun anew on a different basis in order to revive even a desire for the beautiful. At first the natural craving of men for beauty suffices to prompt to its pursuit. In the second stage of indifference we have to be taught what is beautiful. Man learns anew to enjoy objects to which his senses had grown callous, or, maybe, that even displeased them. Education has now become all important in matters of Art.

As regards Japan, the first consideration is to know what *not* to look for; next, what to. Every nation keeps in view its specific ideal. This type of perfection may have a realistic or idealistic physiognomy, or a mixed one of both features. An artist conceives a supernal being, but clothes it in the lusty charms of earth, as did Rubens and Rembrandt; the thought only being born of the spirit, while the model is of the flesh. Others, like Fra Angelico, eliminate material grossness, leaving to us a clear perception of the spirit. A Leonardo and Raffaele combine the two into another type of idealism, so graceful and pure that it is difficult to draw the line between their mixed motives. In fine, there is a vast variety of idealisms from the sublime eternisations of matter by Michael Angelo to the grotesque diabolisms and impish extravagances of the Japanese designers. We should keep steadily in view the exact impressions in these matters which a school of artists wishes to convey and its technical means. In the Art of Japan we are not to look for the metaphysical abstractions of that of Egypt, forms invented to awe and mystify the spectator; nor yet for the aim of the Grecian, perfect types of mental and physical beauty for poetical and sensuous enjoyment; still less for the more difficult ones of the medievalists of Europe, who sought to bring down to the level of human recognition beings transformed by the glories of heaven. Each of these great schools took the human figure as the point of departure of their varied conceptions, striving to lift the finite into the infinite. The Japanese, on the contrary, manifest no similar ambition. Nevertheless, they have an evident ideal of female loveliness and manly strength; but the results, as types of beauty, are displeasing to European eyes. By no latitude of taste can we like their cumberously draped men and women, with their narrow eyes, elongated noses and chins, false eyebrows, hideous toilettes of the head, want of grace of contour and action, and deficiency of elevated sentiment in their faces. Their gods and heroes impress solely by their extravagant attitudinising, furious action, or grotesque symbolisation. There is no attempt at beauty of outline, perfect modelling, or the intellectuality which we hold to be the mirror of a lofty soul. To a certain extent every effigy of their distinguished personages suggests a caricature. It would be curious to note what impression the best Grecian forms would make on a cultivated Japanese. Apparently his race is as callous to our types of beauty as savages to operatic music. A correct idea of the beau-

tiful in the human species as an Art-motive has yet to be developed among them. As they have never attempted anything in this direction, we must omit in our estimate of their Art the chiefest element and triumph of our own.

Architecture, in a noble sense, is equally unknown to them. By its means they show no spiritual longings, but simply make for themselves and their gods temporary homes and shrines, bizarre in construction, tent-like in principle, and in no measure responding to that instinct of immortality which incarnates itself in our finest ecclesiastical edifices.

This neglect of the most impressive of all the arts may be due in great part to the destructive earthquakes of Japan, which render any permanent architecture almost impossible. Be this as it may, painting, sculpture, and architecture, in their supreme significance—the *Fine Arts*, with the human soul and form as their fundamental motive; and human excellence, or spiritual loveliness, as their distinctive aim of expression—are not included in the æsthetic constitution of the Japanese. Keeping this fact in view, we may pleasantly study whatever they do attempt. Whenever their rule varies from ours it is justified in the result. Inside of their own scope they display a *finer* Art than we have ever imagined, based on a keen sense and delight in nature, apart from man himself. They do make an objective use of their own species, but with a different appreciation from ours. Having no feeling for plastic beauty, they cannot replace the Greeks, but they give us what these failed to bestow. Japanese Art is a fitting and graceful supplement to the European. Narrower in range, less profound in motives, it is more subtle, intense, and æsthetic in decorative expression; more full of delightful surprises; more rich in unexpectedness, so it may be called. This judgment will not surprise those to whom it is familiar, although it may be challenged by the ignorant. The best qualities of the old Art of Europe are unheeded now, because our senses as a people have fallen off from their former sensitiveness and knowledge. But with Japan we are called to experience entirely new and strong sensations, which astonish, and almost oppress, races now accustomed to be pleased with thin, pale tints, monotonous meaningless forms, vapid imitations of natural objects, and confectionery compositions. But, as is happening in the revival of polychromy derived from Greek practice, so with Japanese taste, as we make further progress in the science of Art, we shall learn to rejoice in many of its aspects whose strangeness at first almost repels our curiosity.

The highest use to which Japanese Art has put the human figure is exemplified in the statue of Daiboudhs, at Kamakoura, erected more than six centuries ago—a bronze effigy of Buddha, 60 feet high, sitting with the knees doubled beneath the body on a lotus flower. The most impressive image of the Nile is animated as compared with the passivity of the great Hindoo reformer seen in this conventional likeness. He is enjoying the supreme bliss of Nirvana, that ecstatic unconsciousness, or non-existence, which Sākymouni holds out to his disciples as a final compensation for repeated lives in various forms on earth. A motive thus abstract obliges the artist to banish every trace of ordinary individuality from the features and form. Not even the look of passive reflection, which faintly discloses the *conscious* soul, must be allowed. The image is to suggest absolute self-annihilation—a human face reflecting the blank stare of eternal nothingness, which, baffling all inquiry into the future, bids mankind be consoled for present evils in its promise of a final absorption into the nothingness from which they spring. If it be difficult to impress dumb matter with the spirit of human thought and action, how much more difficult must it be to make it portray the most abstract idea man is capable of forming, and putting it into his own shape, which so eminently suggests action. Yet the sculptor has obtained a positive success. Retaining the common characteristics of the human figure largely conceived and broadly modelled, avoiding exactness in detail, he has raised a colossal statue which, while suggesting man, inspires less awe from

its massive proportions than its inscrutable calm, and measureless distance from mundane interests and cares. Whether, as a gigantic idol for the unlettered or an eloquent symbol of the most elusive of all metaphysical mysteries to the educated, it is a wonderfully indoctrinated effigy equally impressive to all minds. A people who could create it had the loftiest conception of the capacities of Art. The long, wave-like ripples of drapery that flow over its shore-like limbs, the gem-like head-dress of snail-shells, so effective as a symbolised ornament, the broad contours and masses, all harmoniously combine into a simple majesty of form and intensity of enigma.

There is no direct school of the nude in Japan, or love of it in their Art. In *genre* designs they depict common life with a free pencil; partial nakedness of itself in the labouring classes suggesting immodesty no more than the unclad limbs of animals. Oriental costumes of the better sort are more chaste in their fashioning than the styles permitted by the best society in Europe. In the sensual seductions of dress and calculated exposures of personal charms the European is more of an adept than the Oriental. In Japan the fashion, unchanged from generation to generation, is of a prescribed cut to virgin, wife, and courtesan; and each class of society keeps rigidly to its own. The garments of the women have a general resemblance to men's. They are made of narrow pieces of cloth or silk sewed at their edges, and falling straight from the shoulders, without any attempt to cut the stuff to fit or improve the figure. During cold weather, several of these, thickly wadded, are worn one over the other. Hence there can be no elegant flow of drapery, fine lines, and display of attractive points, as exist in Europe. Unlike their sisters of Christendom, the women of Japan of high position, when in full dress, are overmuch clad. Their beautiful contours are buried in heavy, angular, and sharply-adhering draperies, forming large masses of elegant and decorous, but awkward, clothing; concealing even the feet, and compelling a shuffling gait. Court etiquette obliges the men who come into the Imperial presence to trail after them long robes and trousers which dangle beneath their feet, giving them the appearance of approaching on their knees. Both sexes of rank being so completely covered by a costume extremely rich in colour, but incapable of fine flow of lines, it is easy to perceive whence comes the chastity of dress and the lack of graceful human form of the Japanese artists. At the same time their standard of modesty, free of any corrupting desire or influence, permits in their pictorial literature a liberal exhibition of family life and scenes of toilette such as we repudiate in ours. And yet the sensuality of the French school has no counterpart in their motives or design. Deities, heroes, and ladies, are equally overwhelmed with clothing. The artists manage their difficult drapery with skill, bestowing on it an amount of study which Europeans devote rather to the figure beneath. As respects this, the Japanese find more satisfaction in vigorous, muscular action than in beauty of person or graceful movement. Their chief effort, however, is given to make the design tell its story in an emphatic, realistic manner, with the smallest expenditure of technical means. In this sort of characterisation they excel. The key-note to their compositions is found in an active imagination, which revels in the terrible, homely, grotesque, mystical, and demoniacal. Their vision goes to the night-side of nature, ingeniously, frightfully, and often ludicrously personifying its phenomena; never rising to a lofty spiritual apprehension of their theme. Consequently, devils, demons, apparitions, and incantations of appalling shapes, abound in their Art; while the good or protective deities seldom rise above the burlesque or homely in appearance. Their functions are usually indicated by exaggerated members, forms of intense action, or superlative repose, instead of being spiritually reflected in their features or manifested by conventional symbols of holiness, except the *nimbus*, which Christian Art borrowed of paganism. The most comely deity is Ben-zai-ten-jo, the favourite of the seven household gods—a woman answering to

our Venus, in the full maturity of her charms, but profusely clad, usually sitting or standing by the sea-shore, playing on a musical instrument. Quamon, queen of heaven, similar in general appearance and greater dignity of manner, is too much absorbed in her own beatitude to be cognisant of the aspirations of mortals. Her *nirvana* is complete: indeed, the superhuman goodness of these celestial ladies, neither of whom is very beautiful, seemingly consists in their unconsciousness of any happiness except their own.

Hofksaii, who lived in the last century and was the founder of the latest and most original school of design, says it is easier to invent new forms than to draw exactly what one sees in nature—an opinion not in accord with European experience, but agreeing with Japanese practice. Besides the popular demonology, there is another reason for their passion for inventing new and curious forms, founded on their fantastic interpretation of the features of their landscape. Japan has always been a land of mystery and romance even to its own people. Its religions, rites, legends, and literature promote a mystical and pantheistic sentiment, degenerating into sorcery, exorcisms, and magic. The supernatural element in the national character is confirmed and intensified by the appalling typhoons and earthquakes which annually ravage the land. Their skillful jugglery is largely based on the popular belief in monstrous apparitions answering to the occult forces of nature. A class of diviners, analogous to the spirit-medium of America, invoke the shades of the dead. The imaginative bias has also an auxiliary in the grotesque and weird shapes, sometimes frightful, of the basaltic rocks by the sea and the dense forest vegetation, throwing out suggestions of uncanny things hiding in nature, awaiting the breaking of the spell that holds them by some disturbance of the elements.

The fiercest of the submarine monsters, lurking in the still depths of fathomless waters, is Tatsu-maki, dragon of the typhoon, the most terrible of their invented demons. Its frightful jaws snap together with a crash like thunder whenever his horned head, fury-lit eyes, and snake-like *antennae*, floating amid surging masses of coarsest hair, rises to the surface, during the loudest howling of the tornado; while its enormous green and ruby body and long tail, crested with gold like a flame, claws unclutched and threatening, mingles in the convulsive heave of the wind-lashed ocean, revelling in the elemental uproar; a fearfully magnificent image of the destructive force of the most terrible of storms to the sailor.

Japanese fancy indulges the bizarre humour, with a touch of caustic criticism on an "occasion" offering. It likes to transform the sacred utensils of Buddhist temples, vases, candlesticks, incense-burners, and images, into diabolical flying imps, holding high festival, under the direction of rollicking demons. Again, in a more sober spirit, we find it depicting the separation of the soul from the body after death, heralded, as the mediums declare, by a slight crackling noise. Assuming its phantom life it hovers awhile over its own corpse, taking its general appearance, and reflecting its principal traits while living. A touch of the ludicrous, which the Japanese artist never refrains from when any opportunity is given, is often thrown in, generally in the person of an affrighted witness. Ghosts are no greater popular favourites in Japan than elsewhere. Sometimes a moral lesson is hinted, as in the shade of a mother who has committed suicide, leaving an infant destitute. She is made to haunt the spot of her crime, bowed down with remorse, until she can find some one to assume the charge which she wickedly abandoned. Criminals are forced to hover in prolonged misery about the scene of their execution. We see no visions of a celestial paradise according to the Christian idea. The outlook into the unseen is retributive, and appalling in almost every instance given. This comes perhaps from the doctrine of the annihilation of the righteous—a dogma which effectually bars the imagination from depicting individual happiness beyond the horizon of human life.

We must, however, discriminate between the motives and styles imported from China and

those strictly indigenous. There is a marked difference between them. The genuine Japanese is characterised by vigorous natural traits. It is by turns strongly individualistic, idealistic, or naturalistic; intensely sincere and local, lively in fancy as in movement and tint, and borrows less from its neighbours than it is able to give back; but, owing to its insular position, exercising no influence outside of its own borders, at least until a year or two ago, when it attracted the attention of some European artists, and excited the enthusiasm of foreign amateurs. Daiboudhu doubtless owes its type and motive to the ancient Buddhist sculptors of India. There still exist in Ceylon and Java similar works of earlier date. The true Japanese are impregnated with the opposite qualities of vehement realistic life, although subjects drawn from Buddhism retain somewhat of its mystic and contemplative spirit, even under the vigorous guise given to them by the native draughtsmen. But this kind of Art-composition is simply Chinese and Hindoo ideas put into the æsthetic vernacular of Japan, strengthened in the translation. In lieu of a feminine tameness of characterisation we get masculine strength and action by means of forcible touches and tints. A striking example is to be seen in the Trial of a Soul, composed of six figures, admirably distributed and delineated. The Judge of Hell is seated at a draped table on which lies the book of law, regarding with compassion the execution of the sentence he has pronounced on a wretched mortal held down by one fiend while another is administering the prescribed blows with swinging force. His good genius, neglected in his life, stands sorrowing in the back-ground. The evil one, having consummated his mission, gloats over the final scene in close proximity to his victim. There is no supernatural horror such as is depicted in the ordinary Christian pictures of this class. Indeed, in feeling and design the composition recalls the Etruscan style of telling the same tale of woe. Each figure is appropriately costumed, grouping and action are simple and serious, and the meaning plain and suggestive. The torturing devils have countenances worthy of their cruel functions, which are further indicated by bestial horns. As a spectacle, the picture might fittingly represent the usual rapid process of Oriental justice, except that the solemn gravity of the principal actors announces that more than common interests are at stake. A noteworthy point is the contrast between the grim satisfaction with which the uplifted hands of the evil genius beats the time of the avenging strokes, as if they were music to his ears; and the pitiful gaze of the judge as he leans almost protectively towards the writhing wretch, and clasps his hands in convulsive sympathy.

There is another picture which haunts my imagination like an apocalyptic vision. It is on silk, mounted on ivory rollers. The composition combines profoundest mysticism with extreme simplicity of treatment and extraordinary grandeur of inventive design, filling the mind with a consciousness of primeval spheres when the world was formless and void. It is as a voice out of the night of ages, deep calling to deep, as the Divine Will bids light and water and earth appear. There is an art that baffles description and defies analysis. Its power is over the soul into which it enters as a spiritual tonic, electrifying it with a fresh current of immortality. Pagan although the conception might have been, it imparted its mystic awe to my inmost being, and made me feel as if in the symbolical presence of the Supreme.

I will briefly recount its features even at the risk of making this confession seem pure hyperbole. Those who have senses only for sheer human uproar can deride and pass on. What can they see in the deep-drawn breaths of this illimitable ocean, whose vast storm-waves sweep onwards before the hurricane in foaming hemispheres, until lost in the driving heaps of dark clouds that repeat their forms, and mingle air and water in a vapoury mass on the distant horizon? But look! In the foreground rises a sharp volcanic rock, edged with green, over which the salt spray dashes in claw-like spurts. The sacred turtle of the Japanese mythology, trailing after it the fabulous feathery appendage which forms its fan-like tail, has climbed out of

the sea to its surface, and is looking upwards into the sky, watching a spiral vapour, or breath, of so translucent a substance as to let the murky background of sullen atmosphere, relieved above by a broad belt of greyish ominous light, be seen through its more ethereal matter. This mystical air-spout descends, in a constantly diminishing column with a spirit-like movement, to the mouth of the turtle, from the beak of Tsouri-Sama, the holy-lord; a gigantic crane, emblem of longevity and peace of soul. Its immense milk-white form swooping downwards with majestic stroke of wing; its jet-black neck and head topped by a crimson crest, and curling gracefully towards the turtle on which its piercing eyes are fixed; with its equally black tail and legs thrown upwards in a sublimely conceived action, balancing the similarly bold and grand movement of the wings: these all make up a mysterious figure, in relief against a blood-red orb, whose lower edge is lost in driving mists. The upper "portion of its disk gives out an intense lurid glare, like that of the sun when half-shrouded in fog; while far above, and extending on either side, shines the infinite empyrean. Does Milton's verse—

"Those who with mighty wings outspread
Doveliike sat brooding o'er the dark abyss
And made it pregnant"

equal this? Were ever the cosmic creative forces better symbolised by Art? *

JOHN JACKSON JARVES.

Florence.

OBITUARY.

SIR GEORGE HAYTER, K.S.I.

MORE than half a century ago the name of this now nearly-forgotten artist, who died on the 18th of January, at the age of seventy-eight, was almost as well known, if not so highly appreciated as a painter of portraits, as his contemporary Sir Thomas Lawrence. The son of Mr. C. Hayter, an artist of considerable reputation, whose talents had gained for him the appointment of professor of drawing and perspective to the Princess Charlotte, afterwards married to Prince Leopold of Saxe-Coburg, Sir George was born in St. James's Street, London, 1792. Whilst young he entered the schools of the Royal Academy, where he obtained two medals. It has been stated that he entered the Royal Navy, and was a rated midshipman in the service at sixteen years of age. However this may have been, he could not have remained very long in the navy, for in 1815 he was appointed "Painter of Miniatures and Portraits to the Princess Charlotte and Prince Leopold of Saxe-Coburg," the late King of the Belgians. In the year following he went to Rome, and there studied till 1819, when he was made a member of the Academy of St. Luke in that city. Returning to London he took up his residence here as a painter of history and portraits, and remained till 1826, when he went back to Italy, and was elected a member of the Academies of Parma, Florence, Bologna, and Venice. On his way homewards he stopped for a considerable time in Paris, painting portraits. On the accession of her Majesty he was appointed "Portrait and Historical Painter to the Queen;" and in 1841 "Historical Painter in Ordinary to the Queen," from whom he received the honour of knighthood in 1842; some years previously he had been made a knight of the Persian order of the Lion and the Sun.

We have remarked that Sir George Hayter was almost as much in requisition as Lawrence; and it will only be necessary in support of the assertion to offer a list of

some of the numerous individuals among the aristocracy who sat to him for their portraits, either life-size or as miniatures, in addition to those he painted of royal personages. Between the years 1824 and 1833, including five years when he was absent abroad, he sent to the Academy portraits of the Earl of Surrey in his robes as first page to George IV. at his coronation, of the Dowager Countess of Pembroke, Lord Lynedoch, the Archbishop of York, Earl Clare, Earl of Essex, Bishop of Chichester, Sir H. C. Coote, Lord Alexander G. Russell, Lord Francis Leveson Gower, Countess of Warwick, Lord Stuart de Rothsay, Lord John Russell, the Baroness de Delmar, the Countess of Lichfield, Viscount Melbourne, &c., &c. In 1838 he exhibited the 'Portrait of the Queen, seated on the Throne of the House of Lords, painted by her Majesty's command for the City of London.' That we believe to be the last year in which Sir George Hayter appeared at the Academy; he was then in the prime of life, and at the height of his popularity; it cannot, therefore, be assumed that he had retired from practice, and it is somewhat singular that he should have thenceforth so persistently abstained from exhibiting. Whether or not he was ever a candidate for admission into the Academy we know not.

As a painter of history Sir George obtained but little reputation; his best-known works—indeed, we are unacquainted with any others worth mentioning—are 'The Trial of Lord William Russell, at the Old Bailey, in 1683,' painted for the late Duke of Bedford, and exhibited at the Academy in 1825; 'The Coronation of Queen Victoria' and 'The Royal Marriage;' 'The Trial of Queen Caroline, in the House of Lords,' and 'The Meeting of the First Reformed Parliament,' all of which have been engraved. As a writer he is known as the author of an appendix to the *Hortus Ericanus Woburnensis*, on the classification of colours, with a diagram containing 132 tints, with nomenclature.

ALEXANDER MUNRO.

We regret to record the death of this eminent sculptor, on the 1st of January, at Cannes, where, during the last four years, he had resided in the winter months, on account of delicate health.

He was born at Inverness in 1825, and about the year 1848 or 1849 came to London; here he was introduced by the Duchess of Sutherland to the late Sir Charles Barry, then engaged on the erection of the Houses of Parliament, who found him occupation on the sculptured works of the edifice. This employment was, however, not congenial with his taste and feeling, so he soon sought out other fields of labour. In 1849 he exhibited some busts at the Royal Academy, and continued for some time to contribute works of this kind, both male and female. His first ideal sculpture exhibited was a very beautiful group, 'Paolo and Francesca,' the plaster-study of which was seen in the International Exhibition of 1851, where it attracted the attention of our present prime minister, Mr. Gladstone, who gave the sculptor a commission to execute it in marble: this was exhibited at the Royal Academy in 1852. In the year following he contributed to the same gallery 'The Brother's little Pet,' a group of two children of the late Mr. Herbert Ingram, proprietor of the *Illustrated News*; 'Egeria,' a sketch for a statue for a fountain; 'The Seasons,' a frieze for a chimney-

piece; and a medallion, in marble, of Lady Constance Grosvenor.

A colossal marble bust of the late Sir Robert Peel, now forming a part of the Peel memorial at Oldham, a bust of Mr. Millais, R.A., a medallion of Lady Alwyne Compton, a bronze of the Chevalier Bunsen, with other like works, were seen in the Academy exhibition of 1854. In that of the following year he contributed several examples, conspicuous among which were 'Child-play,' a marble group of the children of Mr. Herbert Ingram, and a bust of the Rt. Hon. W. E. Gladstone, of whose children, a son and daughter, a marble group in alto-relievo, he exhibited in 1856, with 'Repose,' a study in marble of an infant, and several other works. To enumerate all Mr. Munro's varied contributions to the Academy would be to give a very long list; but we may point out among the most conspicuous 'Hippocrates,' the model of a statue to be presented by Mr. Ruskin to the new museum at Oxford (1857); 'The Lover's Walk,' a group in marble, and 'Undine' (1858); 'The Young Hunter,' 'The Brothers,' and 'Joan of Arc' (1862); 'Young Romilly' (1863); 'A Sleeping Boy' (1864); 'The Duchess of Vallambrosa,' an alto-relievo (1869).

But there are many other important works from the hand of this highly-gifted sculptor which have never met the eye of the public in the galleries of the Academy; for instance his statues of Galileo, Davy, and James Watt, companions of his Hippocrates in the Oxford Museum; his colossal statue of Watt, at Birmingham; a colossal statue of Mr. Herbert Ingram, at Boston; the statue of Queen Mary, consort of William III., in the Houses of Parliament; and a statue of a nymph serving as a fountain, placed in Berkeley Square by the late Marquis of Lansdowne. Though all these works show talent of a high order, Mr. Munro specially excelled in female busts, and in his representations of children both singly and in groups; in all of these there is refined and delicate sentiment, a quality which, in the case of the "little ones," was often allied with graceful fancy. "Few artists," said a recent writer, "ever numbered a larger, more various, or more deeply-attached circle of friends, by whom his memory will always be cherished as among the purest, sweetest, and most lovable of men."

ALEXANDER G. HENRI REGNAULT.

It was not to be expected that the artists of France would be absent from the ranks of the brave men of all classes who banded together in the heroic though, as the result has proved, vain attempt to roll back the strong tide of invasion that has recently overrun and desolated the fair provinces of their country; and not a few have sacrificed life to their patriotic devotion. Among the latest who have thus fallen is Henri Regnault, who was killed, with many of his comrades of the Garde Nationale, at the attack on Montretout, on the 19th of January, at the early age of twenty-four. He was son of M. Regnault, the accomplished director of the porcelain works at Sèvres, whose taste and cultured mind had no little influence on the Art-education of the young painter, who studied under Cabanel, and entered the school of the *Beaux Arts*, in Paris, where, in 1866, he carried off the *Grand Prix de Rome*, and, in 1869, gained a medal. Two pictures, 'Salomé' and 'Judith,' exhibited by him last year in the *Salon* at Paris, received from critics and his brother-

* To be continued.

artists high commendation. Among the French pictures exhibited but very recently in the German Gallery, Old Bond Street, were two contributed by Regnault: one 'An Execution in the Alhambra,' the other an equestrian portrait of the late General Prim, who is surrounded by a crowd of enthusiastic admirers. Both these works were pointed out in our pages of last month as among the most noticeable in the collection. When the war broke out, the artist, it has been said, "was at Tangiers, in Morocco, painting the large picture which now hangs in the gallery in Bond Street as his last work;" but he hurried home to take part in the defence of his country, notwithstanding his position as the winner of the *Grand Prix* would have exempted him from serving. By his untimely death France has undoubtedly lost a painter who gave good promise of a distinguished future.

OTTO WEBER.

The death of this artist, slain towards the close of last year while fighting in the ranks of the Gardes Mobiles of Paris, must also be reported. He was a native of Berlin, but had lived a considerable time in Paris, where he studied under T. Couture. M. Weber gained considerable reputation for his skill as an animal-painter.

MAX EMANUEL AINMÜLLER.

Among the deaths announced towards the close of last year was that of the above artist, known chiefly as a painter on glass. A Munich correspondent of the *Architect*, writing from that city on the 18th of December, says: "We have sustained a severe loss in the death of Max Emanuel Aimmüller, one of our Art-veterans, who breathed his last here on the 8th instant. Born in the year 1807, he devoted himself to architecture on his entrance into the Munich Academy. Here, however, he showed a special talent for ornamentation, and devoted himself to this branch of Art. On completing his studies he received an appointment as ornamental designer in the Royal Porcelain Manufactory at Nymphenberg, but quitted this to join Frank in glass-painting, for which he felt a decided inclination. He applied himself specially to the technical branch of this Art, and we do not assert too much in saying that it owes to his unflinching exertions that distinguished position amongst the sister Arts which it now holds. In former years he also drew the greater portion of the ornaments in the large windows produced by the celebrated manufactory at Munich, and justly shared the European fame that establishment then enjoyed, and sustains at the present day. Under his direction were produced, the splendid glass-paintings for the Cathedrals at Ratisbon, Cologne, and Speyer, for the churches of Augsburg (a suburb of Munich), the University church at Cambridge, and, latterly for St. Paul's Cathedral, in London, the Cathedral in Glasgow, and some public buildings at Edinburgh. His former studies in architecture subsequently led him to architectural drawing, in which he was distinguished both for the beauty and correctness of his designs, principally in the Gothic style. Aimmüller has contributed much to the splendour of the new Pinakothek. The Academy of Munich recognised the merits of their former pupil by admitting him as a member of their body, and he was honoured with several orders."

Besides the works above mentioned, Aimmüller executed some paintings on

glass for the Israel Church in St. Petersburg, representing the *Salvator Mundi*; one in Hamburg, from a picture by Overbeck; at the English church, Stuttgart; in the choir of Augsburg Cathedral, after Schrandolph; and in Basle Cathedral, after Fortner. Our readers will doubtless remember the controversy that appeared, two or three years ago, in our own and other public journals, in allusion to what some were pleased to call the "vitreous transparencies in Glasgow Cathedral and elsewhere in Great Britain, which provoked the condemnation of artists and architects, who, recognising the decorative principles by which the Art of the glass-stainer should be ruled, and finding, that these works are transparent pictures, displayed by transmitted instead of reflected light, find in them violations of the logic of design."

MISS LOUISA HERFORD.

The death of this young lady, who gave promise of becoming an excellent artist, was announced towards the close of last year: it ought not to be passed unnoticed by us, inasmuch as she was the first female pupil admitted into the schools of the Royal Academy. Now there are many; all of whom, probably, owe their advantages to Miss Herford's bold venture, when she sent in the usual drawing required from candidates for admission. It was signed "L. Herford," and the examiners admitted it, assuming, it may be supposed, that it was the work of a male, and not that of a lady. When, however, the author's name became known, objections were made to her admission; ultimately her claim to become a pupil was allowed, and, as a matter of course, the doors of the school were opened to other female-candidates, if found to be duly qualified.

ILLEGAL LOTTERIES.

THE Treasury has "come down" on one of the illegal Art-Unions, the originators of which have not had the wit to take shelter under the very corners of the Act of Parliament. Mr. J. Cannon, a jeweller, had to make his appearance before the Lambeth police-court on the 20th of January, in answer to the charge preferred against him by the Treasury of having promoted an illegal lottery, under the title of the South London Art-Union. The publican at whose house the tickets were drawn was also prosecuted. Mr. Straight, for the defendants, complained that his clients had been proceeded against for this lottery when they could, being respectable, have obtained permission to hold it by application to the Privy Council. We agree with the learned counsel that great injustice has here been done. Only—we put the boot on the other leg. The wrong of the case, in our view, is, that by a simple application to the Privy Council persons may, and do, defeat the object of the law; and that neither the Privy Council, nor any one else, takes any heed how the formal permission, when obtained as a matter of course, is used or abused. Witnesses were called to prove that the "drawing" was properly conducted; and that none of the subscribers present were dissatisfied with the *modus operandi* of Cannon. The same, no doubt, might be said of all the shilling little-goes. Nothing but the most flagrant stupidity would allow the appearance of foul play in the drawing. Neither, it was urged, were there any money-prizes. Of course not: why should there be? Mr. Cannon was, probably, no worse, and no better, than his rivals who have the good fortune to be able to advertise "under the authority of the Government." The magistrate took a very simple view of the case. It was not necessary, he said, to enter into the question whether lotteries were properly carried

out, for, under any circumstances, they opened the door to great frauds. It is this which we have all along urged. In the shilling lotteries which have come under our notice there is absolutely no guarantee of fair dealing—no check whatever on the relation between receipts and prizes. It lies altogether in the bosom of the secretary, or manager, or prime mover of the concern, to determine whether there shall be even a record of the receipts. If the tickets are serially numbered, there may be such an account; but there is nothing to prevent its being kept in a private pocket-book, or served, as the bill for the palace of Versailles was served by Louis Quatorze—put into the fire, that no one should know the amount. A certain number of prizes are catalogued, a certain series of lucky numbers are drawn and duly advertised: the uncertain amount of shillings received drops out of sight.

Mr. Ellison said there could be no doubt that the entire proceedings were illegal. He was not prepared to say that there had been any fraudulent transaction, or any intention to defraud. Still the law had been broken. The defendants had rendered themselves liable to imprisonment as rogues and vagabonds. With this very definite hint they were allowed to retire, only entering into their own recognisances to come up for judgment if called upon. This is all very well. A severe sentence, in view of the immunity granted by the Privy Council for precisely the same proceeding to any one who takes the precaution of asking for it, would have been too iniquitous. But we wonder with what sort of complacency Mr. Poland enjoyed his triumph when he was unable to deny that the defendants had been cast only because they had been less provident than their predecessors—they had not "obtained permission." Hence the illegality. If the law be such, it is high time that it was altered. The encouragement of legitimate Art was the object of the freedom given by statute to the subscribers to Art-Unions from the penalties afflicting the keepers of lotteries. Can any one pretend that shilling Art-Unions lead to this end?

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF W. COTTRILL, ESQ., SINGLETON HOUSE, HIGHER BROUGHTON.

THE SPRING OF LIFE.

H. Campotosto, Painter. J. C. Armytage, Engraver. IN this picture, as in the other large engraving introduced into this number, we have an example of the modern school of Belgian painters. M. Campotosto is a genre painter who is rapidly making as good a reputation here as he has already done in Brussels, where he resides. The works exhibited by him in the International Exhibition of Paris, in 1867, gained very favourable notice in that city. Subjects of such a description as 'The Spring of Life' are certain of finding admirers, though they may not attract by any display of impressive incidents. A quiet, unassuming "touch of nature," whether of the grave or the gay, so long as it is presented in a truthful and really artistic manner, is rarely passed unheeded and unappreciated, and of this character is the picture before us. Two young peasant children, of Belgian type, have repaired to a stream, probably from some light labour in the field, to quench their thirst, which they are enabled to do without any personal inconvenience, having had the foresight to provide themselves with a jug of tolerably large dimensions: this the elder of the two holds to the lips of her companion with judicious care. The composition in itself offers no text for lengthened comment; it tells its own tale very prettily and very naturally.



H. CAMPOTOSTO. PINXT

J. O. ARMYTAGE. SCULPT

THE SPRING OF LIFE.

FROM THE PICTURE IN THE COLLECTION OF W. COTTRILL, ESQ. SINGLETON HOUSE, HIGHER BROUGHTON.

LONDON, VIRTUE & CO



THE MUSEUMS OF ENGLAND,
WITH
SPECIAL REFERENCE TO OBJECTS
OF ART AND ANTIQUITY.

BY LLEWELLYNN JEWITT, F.S.A., &c., &c.

THE SCARBOROUGH MUSEUM.

SCARBOROUGH, which has taken to itself, or had given to it—it matters not which—the appellation of "Queen of Watering Places," is fortunate in possessing, although small in extent, a Museum containing many objects of the highest interest. I have therefore chosen it for my present article, and doubt not that choice will call increased attention to its treasures from visitors in the coming "season."

Scarborough itself, as our readers well know, is at once one of the most beautiful and charming, as well as most fashionable, of our English watering places; and, as a summer resort to seekers both of health and of pleasure, possesses peculiar attractions and advantages. Those who come for health find it in the Spa, rich in carbonates and sulphates of lime and magnesia; and in the pure air and the magnificent sea, the one of which they inhale with every breath, and in the other they can bathe to their heart's content. Seekers of pleasure may find it in the esplanade, the promenades, the music-saloons, and other places of fashionable resort. Those who come for either or both of these purposes,

and desire to add usefulness and instruction to them, will find abundance to gratify and interest them in an examination of the grand old Castle, and in St. Mary's Church and the Museum. It is with the latter of these only, however, that I have now to do.

The Museum at Scarborough is situated near the Cliff Bridge on St. Nicholas's Cliff. It is a rotunda terminating in a dome, and is built in the Roman Doric order of architecture. It was founded and erected in 1828, at a cost of about £1,300, from the designs of Atkinson and Sharpe, and it forms a striking object in connection with the beautifully laid out grounds and terraces around it. Recently two wings, one on either side, and of considerable length, have been added. They are of the height of the ground floor, each wing being three windows in length, and of corresponding style in masonry with the central rotunda.

The Museum contains a remarkably fine and valuable geological collection, arranged by William Smith, "the father of modern geology," who was born at Hackness, in this neighbourhood; an extensive and well classified collection of jaspers, agates, &c., from the Scarborough coast and its neighbourhood, which is most useful to the visitor in assisting to arrange his own "finds" in the locality; an excellent marine aquarium; a number of natural history specimens; and many miscellaneous objects. But, besides these are a goodly number of objects of ancient Art and of antiquity, which are especially worthy of note.

One of the most prominent objects—and its importance is much enhanced by its extreme rarity—is a tree-coffin with the skeleton found in it, of the ancient British period. Of this curious relic it is necessary to give some few particulars. It was discovered in 1834, at Gristhorpe, on the summit of a high hill between Scarborough and Filey. On this hill were three

tumuli, the northern and southern of which, on being opened, disclosed urns with burnt bones, and were, therefore, good examples of burial by cremation; the central one contained this tree-coffin, and was a peculiarly curious example of burial by inhumation. The tumulus measured 3 feet in height and 40 feet in diameter, and consisted of stones raised over a pit dug in the clay of the diluvium to the depth of 6 or 7 feet. At the bottom of this pit, or cist, lay this large coffin, covered with a quantity of oak-branches, over which was spread a layer of clay. The coffin, which is here engraved, consisted of the trunk of a large oak-tree split down its middle into two portions, and roughly hewn on its outside. It was hollowed to admit the body. "The markings seemed to indicate that it had been hollowed with chisels of flint; but the tree had been cut down with a much larger tool, the marks being such as would be made with a stone hatchet. It is 7 feet 6 inches long, and 3 feet 3 inches broad. In the bottom is a hole 3 inches in length. The lid was kept in place by the uneven fracture of the wood. The bark was in good preservation, with its coating of lichens distinct. At the narrow end of the lid, cut in the bark, was a sort of leaf-shaped knot, perhaps intended for a handle. In the coffin was the skeleton of a very large and powerful man, of about seventy years of age, surrounded by water, floating on which was a quantity of pulverulent adipocere (a kind of waxy powder). The well preserved state of



TREE-COFFIN FROM GRISTHORPE.



BRONZE DAGGER, ETC., FOUND IN THE TREE COFFIN.



TREE-COFFIN FROM GRISTHORPE.

the skeleton and its dark ebony colour were no doubt due to the tannin and gallic acid of the oak, the free access of water, and the nature of the enclosing clay cist, impervious to air." The body had been laid on its right side, with its head to the south and face to the east. The skeleton measured at least 6 feet 2 inches (the femur measuring 19½ and the tibia 16½ inches), so that the man when living must have been tall and powerful. He had been laid in the usual contracted position with the knees drawn up, so characteristic of the British period. The inside of the coffin measured only 5 feet 4 inches in length.

The body had been wrapped in the skin of some animal having soft hair like that of the sheep or goat, and fastened at the breast with a bone pin 3 inches in length. In the coffin were found, with the skeleton, three flakes of flint; a bronze dagger, which had been attached to its handle by two rivets; a perforated bone disc, probably a part of the handle; "the fragment of a ring of horn—a fastening, perhaps, of the dress; a small implement of wood, with a rounded head; and the bone pin already alluded to." On the lower part of the breast was an ornament of a very brittle material, in the form of a rosette, with loose ends: by the side was a shallow basket, about 6 inches in diameter, formed of bark, curiously stitched with the sinews of animals. At the bottom of this basket were decomposed remains, probably of food. There was a quantity of lanceolate

foliage and decayed vegetable substance, supposed to have been the remains of mistletoe.

The skull of the skeleton found in this coffin, and which is probably that of a chief of importance of the great Brigantian tribe of Britons, is extremely large and of great capacity—being represented by no less than 84½ ounces of sand—and is remarkable both for its thickness, elevation, and breadth. It has been carefully described and illustrated by Dr. Thurnam in the "Crania Britannica," and has thus been described by the late Professor Retzius, the distinguished anatomist and craniological ethnographer:—"The form of the outline is a broad oval; the length exceeds the breadth by about a sixth. The upper surface rounded; the forehead slightly arched, low and broad; the temple arched and full. The parietal tubers strongly developed; the sides of the skull almost perpendicular. The occiput, seen from behind, nearly square, and, as in the Finns, rounded; it is not so abrupt and short as in most brachycephalic skulls; the superior semi-circular lines and the occipital protuberance strongly developed. The mastoid processes large; the auditory passages much behind the middle of the long axis. The superciliary arches and part of the glabella project strongly from the frontal region. The nasal bones directed upwards. The orbital caroties large. The malar eminences small; the zygomatic arches but little prominent. The teeth have a slight projection forwards, and are much worn away

horizontally. The jaws tolerably large and well-proportioned, and the hollow of the cheeks much depressed."

Several other tree-coffins, it may be well to note, have been at one time or other found in Yorkshire tumuli, and elsewhere; the last on record being discovered by the Rev. Canon Greenwell, at Scale House, Rylestone; and described, along with the Scarborough example, in the *Reliquary* for July, 1865.

Another remarkably interesting object is an ancient British necklace, found in a barrow opened some years ago near Egton, in the North Riding of this county. It consists of twenty-eight long beads, six circular studs, and a central ornament, decorated with punctured ornaments in lozenge form. It is formed of jet, but of that inferior kind known in this jet district as "jet wood." The centre ornament is, however, made of what is known as "best jet." Along with this necklace a jet bead and some flint implements were found.

The Museum is peculiarly rich in examples of Celtic pottery, including both cinerary urns, food-vessels, drinking-cups, and so-called "incense"-cups, which are, I believe, neither more nor less than small urns for the reception of the ashes of infants, so that they might be placed within the larger urn containing the remains of the mother. This is abundantly proved to my mind by recent discoveries, in which these small vessels have been found in the mouths of the larger ones, and, like them, contained burnt

bones and ashes. Whether the infant, as in many cases is likely, was sacrificed on the death of its mother, in the belief that it would thus partake of her care in the strange land to which by death she was removed, or whether it died from natural causes, it was a pleasant thought to bury its remains with those of its parent in the way these urns indicate.

Among the Celtic pottery alluded to, some of the more noteworthy examples are:—

From a barrow at Way Hagg, on Ayton Moor, opened in 1848, an "incense-cup," 3 inches in height, and 2½ inches in diameter at the top, ornamented with lines of punctures, and having, as is not unusual, two perforations, one on each side; and a fine cinerary urn of the type so prevalent in Derbyshire and the surrounding counties, 15 inches in height, and 12½ in diameter at the mouth, ornamented with encircling and herring-bone, or zigzag, lines, produced by indenting thongs into the soft clay. In this urn a bone pin, several flint implements, and a bone ornament perforated with two holes for suspension, were found, and are preserved in the Museum, as



SPECIMEN OF SCARBOROUGH WARE.

are also some singular perforated stones from the same barrow.

From the Ravenhill barrow, opened in 1849, a cinerary urn with herring-bone, or zigzag, ornament on its rim, 6½ inches in height, and 4½ inches in diameter at the mouth. Another cinerary urn of nearly the same size, ornamented on its rim with lines of punctures; and a remarkably pretty "incense"-cup, ornamented with reticulated lines, and having two perforations in its side. From this barrow, likewise, are some perforated stones of the same character as those from Way Hagg. There are also the remains of a large urn, in which, among the bones and ashes, were found several flint implements, a portion of a flint celt, and a bronze pin.

From a barrow on the cliff, near Scarborough, called Weapon-ness, from the primary interment, a food-vessel of remarkably good form, 5 inches in height, and 6 in diameter at the mouth, elaborately ornamented over its entire surface, with encircling and diagonal lines of the usual character; and from the secondary interment, a cinerary urn 13 inches in height, the same in diameter at its mouth, also elaborately ornamented. From the same barrow will be noticed a stone hammer and a leaf-shaped spear or arrow-head of flint. This barrow, it may be well to note for the information of the visitor, was 30 yards in circumference. The primary interment was in the centre, in a stone cist, the skeleton being found in the usual contracted position, and having the food-vessel

behind the head. This cist was covered with a large flat stone, over which a mound of loose stones was raised. The secondary interment, an inverted urn containing burnt bones,



MEDIEVAL GROTESQUE VESSEL, SCARBOROUGH WARE.

was found near the south-west edge of this stone cairn, and near it were the stone hammer and flint implement. Over the whole of this a layer of earth of about 3 feet in thickness made up the remainder of the tumulus.

From Com-Boots, or Camp-Butts, near Hackness, an "incense"-cup is worthy of special notice: it is 1½ inches high and 3 inches in diameter, ornamented with indented horizontal and diagonal lines, and bearing the remarkable feature of having fifteen upright perforations, or incisions, in its circumference. This variety of small urns with incisions is of rare occurrence; and the Museum is fortunate in possessing another excellent, and more elaborately ornamented, example with six holes cut through in its circumference.

Besides these, are several other urns of the same period from other barrows in the neighbourhood.

There is also a goodly collection of flint implements, exhibiting most of the usual forms found in the district, which is especially rich in such remains. It was in this neighbourhood, it will be recollected, and at Whitby, and other

of his own forging. The examples in the Scarborough Museum are, however, genuine specimens, found in the barrows of the district; and many of them are of very interesting character. The same remark will apply to the celts and to the stone hammers.

Among the flint implements are several remarkably fine barbed arrow-heads, and others of the leaf-shaped and angular varieties, as well as dagger-blades, spear-heads, flakes, &c., from a barrow on Robin Hood Butts, from Howden, from Scarborough, and other localities. There is also, found near Scarborough, a remarkably good example of socketed bronze celt, with loop, of the usual form.

Among the Roman remains, which are few, is a singular cinerary urn with a lid. This very unusually formed vessel, 18 inches in height, was found at Knapton, near Scarborough, and contained a deposit of burnt bones. The rare feature connected with this example is the lid, of the same kind of clay as the urn itself, with

which it is covered, and of which but few specimens have been brought to light. A fibula of the same period, found near Hull, is



SPECIMEN OF SCARBOROUGH WARE.

also preserved. There is also a very nice Anglo-Saxon fibula, found near Scarborough.

Among other curious remains are some of considerable local interest, illustrating as they do an

Art lost to the neighbourhood.

These are remains of medieval

ficile vessels of singular form, which

were discovered on the North Cliff,

Scarborough, in 1854. An account

of this discovery was drawn up by

Mr. Leckenby, to whom I am

greatly indebted for the valuable

assistance he has rendered me in

the preparation of this account of

the Museum, and for his readiness

at all times to assist in any archæo-

logical inquiry. From the account

drawn up by Mr. Leckenby, it ap-

pears that during some excavations

carried on by Mr. Nesfield, "were

brought to light a long series of

arches, forming what had evidently

been the kilns of the pottery, the

structure of the bricks of which they

were composed being admitted by

competent judges to belong to the

fourteenth century." Two of these

arches were removed to the Mu-

seum. Among the fragments found

were some grotesque heads, prob-

ably portions of handles, and a

singular vessel, of which the accom-

panying is an engraving, made in

form of an animal, with a twisted

horn. It is of the same class of

ceramic productions as the one

engraved in my account of the

Salisbury Museum (page 346 of the

last vol. of *Art-Journal*). It is,

with the exception of the feet,

covered with a green glaze. Other

examples of Scarborough pottery are a two-

handled vessel of unusual form, and a portion of

another vessel in form of an animal.



TWO-HANDLED CUP OF SCARBOROUGH WARE.

places on the coast, the prince of fabricators, "Flint Jack," carried on so successful a trade in selling as ancient flint implements those

examples of Scarborough pottery are a two-handled vessel of unusual form, and a portion of another vessel in form of an animal.

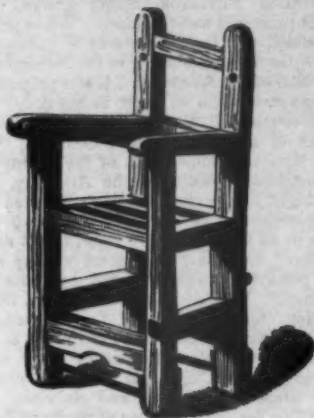
Among the other noticeable articles in the collection may be briefly named the following:—
Some querns, or hand-mills, probably of the Anglo-Saxon period, and of the usual form.

A cross-legged effigy of a knight, supposed to be a De Mowbray, "brought from the lower part of the town," but the original locality of which, probably the old church on the cliff, is not known. The effigy is 8 feet in length and 2 feet 6 inches in width, and is in a dilapidated condition.

Several Egyptian antiquities, including a coffin from Thebes.

Some curious keys, from Scarborough, Pontefract Castle, and other localities.

A capital of a pillar, found among the



THE SCARBOROUGH DUCKING STOOL.

ruins of the old chapel in the Castle-yard, beautifully sculptured on one side with the Crucifixion, with a figure on each side the cross, and on two others a figure with mitre and crozier. Another stone, from the wall of St. Thomas's Hospital, with initials and the date 1575. The main bell from the same hospital, and a stone which was formerly fixed in a wall near the Bar, and bearing an inscription recording the fact of the town's defences being set in order at the time of the rebellion of 1745.

There is also a small brass plate, found on St. Nicholas Terrace, bearing the inscription *WILLIAM DE THORNTON*, in Lombardic capitals. This William de Thornton was, according to Hinderswell, living in 1120. The brass,

most probably, is a relic of the now totally lost Church of St. Nicholas, on whose site it and other remains have been found.

Two old founts, an antique corset, an interesting hunting-horn, and a wooden drinking vessel of curious construction, are worthy of note.

One of the most singular local remains, however, preserved in the Museum, is the old *Ducking-stool* belonging to the town of Scarborough; and to this obsolete instrument of punishment for scolding women it is necessary to draw attention. Corporations of towns and lords of the manor, as well as others in the Middle Ages, had the right of inflicting punishment for various offences committed in their jurisdiction; and as they took to themselves the power of inflicting punishment, so they generally devised the mode by which it was to be inflicted. In many instances the rights of having a gallows, a pillory, and a ducking-stool, &c., pertained to the manor, and were specifically mentioned in deeds and other documents connected with it. The most usual punishments were the pillory, the whipping-post, the cage, the stocks, the finger-stocks, the mortar, the whetstone, the brank, and the tumbrel and ducking stool; the brank and the cucking-stool and ducking-stool (for the two latter varied from each other) were mostly used for the punishment of scolding women; most of the others for offenders of the sterner sex. The ducking-stool was in some places simply a chair in which the offender was placed and dragged round the town on a tumbrel, while in others it was affixed to a pole, so that the poor woman's tormentors might play at "see-saw" with her over a pool of water, and give her a dip over head each time she descended; while in others again it was hung at the end of a chain or a rope, passed over pulleys, and drawn up and down into the water and out again at the pleasure of the inflicter of the punishment. The chair of the ducking-stool at Scarborough is shown in the accompanying engraving. It is a substantial arm-chair of oak, with an iron rod extending from elbow to elbow, just as the little wooden bar is placed in a child's chair to prevent the occupant from falling forward. The seat is of open bars, and there are holes in the top of the uprights of the back, by which, by means of chain or rope, it could be suspended. It was originally placed upon the old pier, so that its unfortunate victims were "ducked" in the sea. For the purpose of illustrating the use of this curious relic, I give a fac-simile of an interesting old engraving representing the ducking of a



MODE OF DUCKING.

woman, in a chair of very similar construction to the one preserved in this museum. In this instance it is affixed to a kind of tumbrel.

The Scarborough Museum, of some of whose contents the foregoing notes will convey a tolerable idea, belongs to the "Scarborough Philosophical and Archaeological Society," one of the most energetic and useful of provincial societies, and counting among its members many men of high scientific attainments, and is under the care of an excellent and very intelligent curator, Mr. Roberts, to whose attention I am indebted for much help in my inquiries. It is much to the credit of the society that a tablet, recording what may be called the foundation of the Museum, is placed in one of its rooms. It is

worded as follows:—"The collection of fossils, minerals, and other specimens of Natural History and Antiquities, formed by the late Thomas Hinderswell, Esq., author of the 'History of Scarborough,' was presented to this institution by his nephew, T. Duesbury, of Beverley, Esq., who thus established the basis of the Scarborough Museum, MDCCCXXVIII. The Council of the Scarborough Philosophical Society, desirous of recording their veneration for the virtues and scientific labours of the former and their gratitude to the latter, inscribe this memorial." It ought to be added that the society possesses in the same building, a useful library of scientific books of reference.

THE NEW SOVEREIGN.

THE Rt. Hon. the Master of the Mint is to be congratulated on his last achievement. Congratulated, that is to say, if the new coin is to be regarded from one point of view, and weighed in one particular balance. If it be desirable that the gold currency of Great Britain should be made the symbol of the adoption of a certain set of views by the administration—if it be wise to proclaim to the world, by the widely-circulating testimony of the English sovereign, that the rulers of England are contentedly or contemptuously ignorant of Fine Art—if it be satisfactory to furnish abundant proof that, in the direction of the English Mint, not only artistic talent, but also mechanical excellence, are entirely disregarded—the new sovereign must be held to be a great success. For this is what it does, upon the face of it. It bears the same relation to the noble gold coins of the best period of our currency, that a print from a slovenly *cliché* bears to a proof engraving. It is a crucial instance of the difference between what is cheap and what is good. It betrays an equal ignorance of the laws that so regulate a coinage as to give it historic value, and of those which regard either its æsthetic propriety or its artistic merit. The only thing left for its originators to regret is, that existing prejudices have prevented them from stamping their new issue in aluminium or Abyssinian gold.

When, in the year 1817, the George and the Dragon first appeared on the English sovereign, there was ample room afforded for criticism. Still, there was much to be said in defence of the design. It is true that modern education led men to enquire, somewhat irreverently, what England had to do with a certain George of Cappadocia. On the other hand there is no doubt that the cry of "St. George for Merry England!" has rung in some of the grandest moments of our history. There was thus an historic fitness in the plastic illustration of the legend. And this fitness was the more cordial from the coincidence with the name of the reigning monarch—a name which, in the first crowned Guelph, had been a mere accident, but which had every appearance, at the close of the wars of the Empire, of becoming dynastic. Alike, then, as a graceful allusion to the regal name, and as an historic memento of old times, the spirited group of St. George overcoming the Dragon was no unfit subject for the reverse of the five-pound, two-pound, and one-pound gold coins, and of the silver crown, of the third and fourth Georges.

"Spirited group," we said, and such it was: but here the commendation must stop. The animal bestridden by the victorious saint was full of life, but it was not exactly a horse. The laws of equilibrium are as little respected in the composition as those of comparative anatomy. The position of the quadruped's head, with reference to its fore feet, is simply impossible. Men well acquainted with the horse declare that on no occasion are that animal's feet to be seen in advance of some portion of its head, either the nose or the tip of the ear. In a long and extensive series of observations on this very point we can remember but a single exception to the rule, and that was in the case of a horse in harness of so remarkable a form as at once to attract the attention. In rearing, the question may be less readily answered; but the horse of the St. George is *not* rearing, but prancing. The rendering is absurd. It is true that the horse in sculpture is almost as invariably conventionalised as is the lion; on the brow of which animal both sculptors and painters impress a frown that has no counterpart in nature. Thus they vainly strive to denote, as by a sort of hieroglyphic, the terror of the wrathful glance. In the same way Grecian Art has sometimes striven to indicate the speed and spirit of the horse by exaggeration of its action. But the horse of the saint on the English coins is taken neither from nature nor from Greek exemplar. It was cut in steel (we believe by Wyon) after a gem cut in jasper by Pistrucci. That artist copied, with some alterations of detail, a *cameo* by Pikler, which

was itself a copy of a portion of a *shell cameo* representing a battle. Of course no great excellence is to be looked for in a *shell cameo*, which, at best, could but be a copy of some more authentic gem.

It is evident from the date in the exergue that the George of 1871 is not a mere reprint from the old die. On more minute inspection it becomes evident that while all that was bad in Pistrucci's group has been retained, all that is good has evaporated. The bad drawing is there, the spirited modelling has disappeared. The face has the vigorous expression of a wax doll. The thigh that compresses the flank of the horse is excavated by a long furrow unknown to anatomy. We do not know to whom the handiwork is due, but we should consider that some workman at about thirty-five shillings a week has gladdened the soul of the Master of the Mint by showing him how rapidly he could work, and how much the country could obtain for the money.

The absurdity of stamping a George, and a bad George, on the reverse of a Victoria, is heightened by the treatment of the obverse. Conventionalised heads of gods or of sovereigns may be reproduced in disregard of the flight of time; but when, as has been the case since the time of Henry VII., careful portraiture is attempted, it is misleading in the extreme to represent a sovereign in the year 1871 under the youthful aspect which she bore in 1836. Even if an old die has not been used for purposes of economy, the expense of modelling a truthful portrait has at all events been saved. A grand and noble saving! We will not call it a cheese-paring. We will speak with true and hearty respect of any *bond fide* economy of public money, large or small; but when such economy is made at the expense of public dignity and of public education, as in this instance, we denounce the miserable blunder.

The stamping of the coin in the examples we have seen is as bad as can well be. In some the outline of the profile is blurred, in others the field is blistered, in all the milling round the edge is like that of the screws of a theodolite. The coin is a disgrace to the country.

In the long series of the coins of English sovereigns commencing with the rude pieces of British kings bearing hieroglyphic horses, rudely incised after the patterns of Greek coins, with those of the kings of Wessex, of Mercia, and of Northumbria, and with tokens of saints and archbishops, the first step from utter barbarism is made in the time of Alfred. An intelligible attempt at a human profile, not without some spirit and form, then attracts the eye. With the Confessor, the Byzantine fashion of a full, or three-parts, face, significantly makes its appearance. Slow progress is to be detected in the character of the coinage down to the time of the Tudor dynasty, when a comparatively high degree of Art is developed through the four successive reigns. This period, it will be remembered, is also that in which the nearest approach to the beauty of the Greek medallists was attained by Cellini and other artists in the series of pontifical coins. But the English sequence of gold and silver money rises to higher excellence under the Stuarts than under the Tudors, attaining its *apogee* in the famous petition crown of Simon, portraying the profile of Charles II., and in the yet more exquisite half-crown that accompanied it. The *interregnum*, moreover, is illustrated by the same great medallist, who has given a very Miltonic version of the truculent and remorseless features of General Cromwell. From the time of Simon the history of the English mintage has been that of gradual though marked deterioration. The fine guinea piece of George II., struck in 1729, is probably the best of this part of the series. A slight rebound may be traced after 1815, but the good taste then displayed soon disappeared. In the 1857 crown-piece of Queen Victoria the old "tectum" arrangement of four shields placed crosswise obtains on the reverse, without the excuse of the older coins, which, marked with a slight floriated cross quartering the disc, attempted to render at the same time reverence to God by the cross and to the king by the scutcheon. In this pretentious piece, the

slovenly omission of the tinctures of the arms deserves special reprehension. Thus we come down through various degrees of ever-increasing poverty of invention and of execution, to the makeshift token of 1871—the Queen's profile of 1844, or earlier, on the obverse, the George of George III. in 1817 on the reverse, and that total absence of clearness of stamp and of workmanlike execution that is the especial honour of the present Master of the Mint. We paid a second visit to the Bank, after having written these lines, to see if we had been unfortunate in our specimens. Out of a small handful there produced not one was a perfect coin. In one the obverse was faulty, in another the reverse, in most of them the milling. All those who envy or hate England, all those who know, while entertaining such feelings, how much of the future safety of the country depends on the restoration of that pre-eminence in mechanical and industrial Art which we once proudly boasted, will clap their hands over the new sovereign; for they will see in it the indubitable proof of the contemptuous ignorance with which artistic truth and merit are regarded by the English Government.

ROYAL SCOTTISH ACADEMY.*

THE infancy of any institution claiming to be of national interest and importance generally reveals some curious facts as to its birth, and to the causes which have marked its progress to maturity. The early history of the Royal Scottish Academy is no exception to this almost universal rule, and bears some analogy to that of our own Royal Academy established more than half a century previously. So long ago as the year 1727 there was founded, by Act of Parliament, in Edinburgh, an institution that obtained the title of the Honourable Board of Trustees for Manufactures in Scotland, with the object of "encouraging and promoting the fisheries, and such other manufactures and improvements in Scotland as may most conduce to the general good of the United Kingdom:" in connection with this "Board," a master was appointed, in 1760, to teach the youth of both sexes the elements of drawing, more especially with regard to designs for manufacturers. Hence arose the Edinburgh School of Design, with which the future Academy became ultimately associated.

But, as Sir George Harvey, who now fills the dignified office of President of the Scottish Academy, tells us in the volume on our table, a second important organisation came into the category of operations. In February 1819 there was formed in Edinburgh an "Institution for the Encouragement of the Fine Arts," on the principles of the late British Institution in Pall Mall, London, for the purpose of having annual exhibitions of pictures by the old masters. It consisted chiefly of noblemen and gentlemen who became shareholders, or life-members, on the payment of the sum of £50, and was managed entirely by directors chosen from among the subscribers, no artist being permitted to have any voice in the direction so long as he exercised his profession. The first exhibition of this society took place in the year of its formation, and a second in the year following.

Previously, however, to this, the leading artists resident in Edinburgh had joined together to exhibit their works; and continued to do so from 1809 to 1813. During this period the sum of £1,888 had been accumulated; but the society "not being sufficiently restricted by their laws from breaking up at any time, and the money proving tempting, it was proposed and carried at a general meeting that it should be divided among the members." The Scottish artists were now without a home of their own; and a few years afterward the elder Institution, finding that the exhibitions of pictures by the old masters were not remunerative in any way, made overtures to the artists that the exhibition of modern pictures and sculptures should take

place under its auspices, subject to the obligation on the part of the Institution that the "entire free proceeds" should be devoted to the benefit of the artists and their families. The first exhibition under the new arrangement took place in 1821.

Matters went on in this state for four or five years, yet not smoothly; the artists, who were Associate-members of the Institution being dissatisfied because no consideration whatever was given to them in the management of the exhibitions: as a result, several of them commenced, in 1826, to make arrangements to found a Scottish Academy.

In the summer of that year, a document to the above effect was handed round for signature by William Nicholson, chiefly known as a portrait-painter in water-colours. When printed and published it bore the names of twenty-four artists—the original number of the members and Associates of the Academy. It was proposed to open an exhibition as early as possible: this would require all the works that the limited number of members could contribute; "but when it is mentioned that, of the twenty-four who originally constituted the Academy, nine took fright at the responsibility connected with the movement, and resigned, leaving only fifteen in all to carry on the work, it will not be considered surprising that great anxiety as to their possible success was felt by those who remained." Nothing daunted, however, by this defection, the adherents of the contemplated Academy met together, and determined to hold an exhibition in the early part of 1827: rooms were engaged in Waterloo Place, Edinburgh, and "friends in London and elsewhere were applied to for contributions of works of Art, to assist in meeting the formidable combination arrayed against the infant Academy in its first struggle for existence;" for it is to be noted that the Institution, which had now received the title of "Royal," continued its course, supported by several artists of that period, who subsequently rose to eminence, among them the late Sirs W. Allan and J. Watson Gordon, Messrs. A. Nasmyth and W. Simson; while to keep up the spirit of the adherents of the Institution, the directors about this time gave commissions for paintings, value £50 and upwards, to each of the nine Associates who had attended a meeting called by them; while the three who declined to be present received no share of their patronage. Thus, at the very outset of the Academy a strong opposition was raised to it; and the odds against success were greatly increased by the conduct of the directors of the elder society. Both opened their exhibitions simultaneously, and though that of the Institution was admitted to have been the more attractive, the Academy "kept up a brave heart, and enjoying the sympathy of the public and the press, the first year past over upon the whole satisfactorily. In the second year, 1828, "the two exhibitions were more equally matched. . . . For the third exhibition increasing efforts were made, and on this occasion the Royal Institution was fairly driven from the field." The result led to the discontinuance of the exhibition of modern works of Art by the Royal Institution, which ceased henceforth to compete."

We have no room to follow Sir George Harvey through his most interesting narrative. It must suffice to add that in 1829 the body of artists who had adhered to the Institution, till driven away by its directors, "whose intolerable management they could no longer endure," and who had endeavoured, unsuccessfully, to organise a constitution for themselves, became incorporated, by arrangement with the Academy, which, thus united, held its first general meeting in November of that year. The royal warrant for a charter of incorporation to the Academy was not completed until 1838: henceforth it became "The Royal Scottish Academy."

There is much in the records here put forth by its President worth looking into by those who feel any interest in the growth and development of our leading Art-institutions: they are brought down to the year 1854. Sir George Harvey is one of the few artists now living who took part in the foundation of the Academy, and subsequently has been actively associated with all its proceedings.

* NOTES OF THE EARLY HISTORY OF THE ROYAL SCOTTISH ACADEMY. By GEORGE HARVEY, K.T., P.R.S.A. Published by Edmonston and Douglas, Edinburgh.

THE DUDLEY GALLERY.

THE SEVENTH EXHIBITION
OF WATER-COLOUR DRAWINGS.

THIS, the seventh "General Exhibition," is worthy of its predecessors, the room is closely packed with 665 drawings, and the number of works again crowded out altogether proves the sustained popularity of the Gallery. An exhibition open to all the world cannot be otherwise than widely comprehensive. The contents are varied and pleasing, though, as heretofore, not a little eccentric. Talent disappointed of its reward; juvenile genius, wayward and wide of the mark; still find in this gallery kind reception. The interest, from the first incited by an exhibition thus conducted on a liberal basis and in an impartial spirit, remains unabating. Moreover, the good cause is gaining from year to year fresh adherents. If on the one hand the Dudley Gallery suffers from reprisals made by rival associations—if Mr. Lamont may have been carried away to the Old Water-Colour Society, and Mr. Linton led captive to the Institute—the Dudley receives compensation in return. Mr. Burton, a recent seceder from the elder Society in Pall Mall, finds himself in the post of honour in Piccadilly: 'La Romania' (172), one of the first fruits of his Italian tour, merits the central place at the top of the room. Other leading positions on the walls are scarcely less worthily occupied. 'Thoughts of Christmas' (269), is a drawing which proves the wisdom of the Academy in adding the name of Mr. Marks to the list of its Associates. At the private view of the Dudley the painter received the congratulations of his friends on the election which had taken place only two days before. The Dudley Gallery is neutral territory, wherein all parties meet on friendly footing, and thus an artist on his election into the Academy does not think of cutting his former associates. Accordingly, on the Committee of the Dudley are retained the names of G. D. Leslie, A.R.A., Edward J. Poynter, A.R.A., and W. F. Yeames, A.R.A.; and among Royal Academicians is found in the list of exhibitors R. Redgrave, R.A. Of foreign artists of note we observe Gérôme, Fortuny, Legros, Schlesinger, Tourneur, Willems. Among habitués of the Gallery we observe works of at least accustomed merit by Walter Crane, Donaldson, Hemy, Hodgson, Luxmore, H. and J. C. Moore, Breton Riviere, Arthur Severn, Simeon Solomon, Miss Spartali, Spencer Stanhope, and G. A. Storey. This strong staff of contributors affords some surety that the drawings we proceed to pass under review are worthy of attention.

'La Romania' (172), by Mr. Burton, is, taken for all in all, the most remarkable drawing in the Gallery. Though the subject be only a Roman model, yet the style has the elevation which comes of converse with the old Italian masters. The tone is low, the colour deep and shadowy, the sentiment quiet and poetic. Wholly different in style—in other words, allied to the old German instead of to the old Italian masters—is a drawing scarcely less remarkable, 'Cinderella and her Sisters' (123), by Napier Hemy, a favourite pupil of the late Baron Leys. This young and promising artist has hitherto appeared in this Gallery chiefly as a painter of landscape; yet, whatever be his subject, the treatment is thoughtful, studious, and impressive, with less of mannerism and servility than usually falls to the lot of inveterate medievalists. Mr. Spencer Stanhope is one of those artists who in the direction of Gothicism has long passed the happy medium, the line which divides moderation from extravagance. 'The White Rabbit' (248), by this artist, may be praised for rich colour, but little more. Mr. Stanhope has been sometimes more happy in his parody on classic styles, than here when assuming a mediæval manner. It is a pity that he cannot, if only for sake of novelty, betake himself for once to nature. Mr. Walter Crane is another of the pleasing yet perplexing eccentricities of the Gallery. Perhaps the most presentable offspring of his fancy yet given to the world is 'Bluebeard and Gloriana' (88). This composition of peacocks, vases, columns, terrace-walks, park-lands, and silvery lakes, is

suggestive to the imagination. The scene has the charm of quietism, of stately solitude; the drawing is accurate, as the execution is tender and unostentatious. We shall watch with interest the future of this young artist.

Mr. Simeon Solomon is never so much at home as in the Dudley Gallery, and to our mind has seldom shown himself so well as on the present occasion. Once again his genius oscillates between mediævalism and classicism. 'The Mystery of Faith' (89), pertains to the religion and the ritual of the Romish Church. A priest, robed richly, elevates the Eucharist; his eye fixed as in a trance, his countenance that of an ascetic, reveal a soul steadfastly set on "the mystery of faith"—the Real Presence. The execution is worthy of the conception; the artist has achieved a triumph. Scarcely less successful in the opposite direction of the classic, is 'The Singing of Love' (496). The figures here brought upon the scene are, Somnus, Memoria, Morpheus, Amor, Voluptas, Libido, and Mors; each personates some distinctive phase of love, divine or carnal. The forms are typical, they signify a noble godlike race of beings, somewhat akin to the purest types on Greek vases, and sometimes reminding the spectator of Miltonic conceptions of archangels ruined. Almost the only other successful treatment of the nude is in Mr. Clifford's 'Meadows of Asphodel' (287). The colour is rather pale and cold, but the forms are well modelled. Mr. Poynter, yet another artist of high aim, who habitually frequents this room, seems rather in the way of exaggerating his defects. The portraits he now exhibits tend to hardness and dryness, to a certain scattered confusion in background and subordinate details. Otherwise it were difficult to extol too highly the 'Portrait of Lady Wensleydale' (253). More than commonly pleasing is the 'Portrait of Lady Blanch Ogilvy' (580). Mr. Poynter's heads carry the persuasion of uncompromising truth. The artist disdains the flattering ways of courtier painters. 'A Pastoral' (517), from the same pencil, shows a quiet sympathetic eye for English landscape.

Mr. Marks, A.R.A., enlivens the gallery by comic 'Thoughts of Christmas' (269). A monk, sly and sleek, looks with loving eye upon a fat and drowsy herd of pigs lying in a beech-wood. The theme defies refinement, still coarseness is escaped. The story speaks for itself, the character is broad, the execution much to the point. Mr. Hodgson, like Mr. Marks, seems destitute of the sense of beauty; the strength of each artist lies in the delineation of character. 'New Boots' (78), by Mr. Hodgson, is strong in purpose and firm in touch; also his 'Ostrich-Hunter' (594), if not an attractive, is evidently a literal study from the life. Mr. Hodgson's recent labours in Algeria led us at one time to suppose that his election into the Academy was not far distant. Among 'The St. John's Wood School,' Marks naturally had the first chance, Hodgson may come next. 'The White Cockade' (70), shows Mr. Luxmore's accustomed care; the drawing in hands and head is capital. Near by we gladly come upon a subject felicitously chosen by Mr. Garraway, 'Chinese Artist at Work' (64). In form the drawing may lack firmness, but the colour catches the harmonies known to belong to Orientalism. We may expect still further developments arising out of the growing taste for Chinese and Japanese ornament. Hubert Herkomer also contributes to the clever eccentricities of the Dudley. 'At Tréport—War News, July 1870' (57), might have better served for a page of an illustrated newspaper than for a London picture-gallery; yet the Art brought into play is something better than pictorial penny-a-lining. The composition is quite exceptional for multiplicity of detail and studied character, but the result is a drawing crowded to excess. The style is allied to that of Mr. Pinwell. Mr. North and Mr. Hanhart are also disciples in the Walker and Pinwell school. 'May on the Hills' (77), not disagreeably displays the mannerism of Mr. North; the colour is hot, the horizon high—the sky, in fact, has been almost forgotten. 'A Farmyard, Somersetshire' (218), is much to the credit of Mr. Hanhart. Yet why do these artists affect a colour beyond the simplicity of nature?

Mr. Houghton might in mercy have spared us a second edition of 'The Son of Asgad' (141). The figure is powerful but repulsive; the flesh looks metallic. Mr. John Richardson again produces works praiseworthy for strength rather than for delicacy; yet 'The Row to the Moors' (40), has been rightly rewarded with a place on the line. Mr. Hamilton Macallum has improved since we met him last; but the 'Launch of a Lochfyne Fishing Smack' (167), is a difficult subject still beyond his power. Very admirable are two small studies, by this artist, on the screens: 'Steering down Lochfyne' (541), and 'At Anchor' (573), are true in drawing and firm in execution. This sound way of working is sure of its reward. Also Mr. Tom Gray, now as heretofore, gives promise of success: 'A Bill of Fare' (371) has a character which only requires more detail in the carrying out to become satisfactory and complete. Mr. Jopling, in a somewhat flaunting figure (21), suggested by a stanza of Mrs. Barrett Browning, again practises clever tricks of the brush. Close by hangs a quiet, painstaking drawing, by Joseph Knight—'Blanchisseuses Bretonnes' (28). We also notice some truth-seeking studies by John Skill. R. W. Macbeth follows up his success in a former exhibition by 'A Sketch' (254); there is no study in the room more solid or artistic. On the back of the first screen should be observed some interesting sketches by Cave Thomas, "for the mural decoration of the Flaxman Hall, made at the invitation of the Graphic Society." The three single figures—Homer, Pythagoras, and Apelles—are representative of Literature, Science, and Art.

The Dudley Gallery has from the first been a favourite resort of the ladies: a dozen ladies, at the very least, here distinguish themselves: there is, in fact, a greater display of female talent in this room than in the gallery in Conduit Street, exclusively set apart for the benefit of ladies. Several of the exhibitors, as for example Miss Adelaide Claxton, have gained thorough mastery over water-colour painting as a medium or process. In the delineation of ghosts, Miss Claxton is indeed unrivalled; long practice, no doubt, makes perfect. Miss Spartali is another lady who wanders from the beaten track. Originality, and above all, feminine grace and beauty, adorn the most arduous composition yet attempted by this lady—'Antigone, in defiance of King Creon, giving Burial Rites to the Body of her Brother Polyneices' (75). The action is finely tragic, the colour seems a reflex from Venetian harmonies. Evidently to the same school of revival belongs 'Romeo and Juliet' (336), a well-conceived but unequal work by Miss L. Madox Brown. Neither can we pass without commendation 'The Picture-book' (470), by Miss Lucette Barker; 'The Bazaar' (472), by Clara Montalba; and 'Annette' (516), by Miss Constance Phillott. A figure in chalk (639), by Miss Ellen G. Hill, has a breadth and a mastery unusual in the English school.

The Dudley Gallery is further distinguished by the best flower-painting now to be met with, and again we have to acknowledge our obligation to the ladies. Caroline Eastlake, Emily S. Armstrong, and Ellen C. Coleman, severally contribute studies which cannot fail to arrest attention. Miss Eastlake is entitled to special commendation: her productions manifest ability, taste, and industry—are conscientious transcripts of nature, wrought with exceeding care and skill. 'Chrysanthemums and Primula' (617), by Miss Armstrong, is singularly successful in form, colour, light, and shade. Another brilliant 'Study of Chrysanthemums' (56) we owe to H. Sterling. Other commendable flower and fruit pieces are produced by Jessop Hardwicke, Sidney Whiteford, and J. Bunker.

Some foreign artists of note contribute to the Gallery. Among them, as already stated, are Gérôme, Fortuny, and Willems; but we have no space to indicate their productions.

The landscapes in this gallery continue to present an anomalous character. The Dudley brotherhood approach nature with a foregone conclusion—in other words, they are mannerists. And yet they are not agreed upon any one manner to the exclusion of all other forms of eccentricity. Thus, in satire, it has been said

that the room contains everything but nature. Yet by way of exception it were easy to select studies true as poetic. The brothers Henry Moore and J. C. Moore, among the earliest exhibitors to the Gallery, again contribute drawings brimful of atmosphere and sunlight. The former, however, has somewhat muddled his sketch 'On the Seine' (152). We shall hope to see better fruits of his trip to France made before the War. His brother, J. C. Moore, still abides in Italy, whence now, as of yore, he sends landscapes exquisite for tone of tender greys and for sentiment of unbroken tranquillity, such as 'St. Peter's and the Vatican from Monte Mario' (182). If Italy should now rise into new life, our artists must use more joyous colours. In fact, Glennie and Alfred Hunt, in the Old Water-Colour Gallery, are accustomed to dress up Italy brightly; Mr. Moore's sombre clothing is exceptional. Mr. Field Talfourd also deals largely in what may be called the Dudley mixture of chalk and water; yet 'Near Fawley' (189) has pleasant passages of quiet grey. Likewise for that unbroken unity in tone whence mainly proceeds pictorial sentiment, much to be commended is 'Santa Maria del Orto, Venice' (205), by F. C. Nightingale. 'The Seine near Fontainebleau' (46), by Arthur Ditchfield, is equally quiet and unobtrusive. Cleverly managed by Madame Bodichon is a large intractable scene—'Richard Cœur de Lion's Castle, at Saucy, Les Anderlys, France' (465). Mr. Arthur Severn, too, is not easily discouraged by difficulties: 'The Sea at Scarborough' (27) is extravagant; more balanced, and indeed calm and lovely as the serene of Italian weather, is 'Evening on the Tiber' (128). This charming drawing justifies the expectations Mr. Severn raised when first he exhibited in this gallery. By C. R. Aston we have never seen a better work than 'Winter Morning—sketch on the Mersey' (329); the light is silvery, the cloud-study specially fine. W. R. Beverley shows accustomed spirit and knowledge of effect in 'Old Bridlington Pier' (452).

While some artists in the Dudley are sober and quiet, others play wild pranks with colour. Turner's pictures were never more insane than a certain feverish landscape in 'October' (312), by Albert Goodwin. As usual in such pyrotechnic displays, form is sacrificed to effect. 'Thun' (237), by Charles Earle, and sundry drawings by A. B. Donaldson, are also more conspicuous for colour than for drawing. Indeed 'Rouen' (191), by Mr. Donaldson, resembles a piece of worsted work rather than a picture. Mr. George Mawley also allies himself to schools of colour in a drawing of 'An old Stone Quarry' (279); the manner is akin to the grandeur of Linnell. S. Vincent, in several contributions after his accustomed manner, likewise gains golden tones. 'The Last of Autumn' (87), by Miss Katherine Malleson, is poetic in effect and conscientious in detail. Miss Anna Blunden also continues her faithful mode of work. 'Vesuvius from Ischia' (210), however, would be better for nicer modulation in the colour. Frank Dillon contributes some interesting studies made in Norway. 'The Romsdal' (223) is true to the geological structure of the rock-bound coast, while 'Midnight at Kukevaag' (301) is equally faithful to the striking phenomenon of perpetual day.

Animal-painting and architectural drawing claim a few faithful adherents. Breton Riviere attaches a facetious title to a well-painted fox hungering for fowls beyond his reach. The colour is somewhat crude. Heywood Hardy gives onward movement to a horse at full gallop: the picture is altogether well managed. H. M. Marshall is to be congratulated on his first entrance to the gallery. The famous 'Market-place, Siena' (448) is faithfully rendered. Mr. Macquoid gives capital texture to crumbling stonework, and Mr. Phené Spiers proves himself an artist as well as an architect in a well-studied drawing of the west front of Limburg Cathedral' (533). In fine, we trust we have said enough to indicate that the Dudley Gallery contains the elements of a successful and prosperous season: this it justly merits, and will doubtless have.

INSECT LIFE.*

THE first idea that naturally occurs on looking over such a volume as this by Mr. Duncan, is the vast amount of close, minute, and patient investigation which must have been expended to arrive at the facts disclosed. A knowledge of the organisation and life of almost all other orders of creation—beasts, birds, and even fishes—seems to be more readily attainable, as they lie more open to us; but the insect world is altogether of so different a character to any one of these, and is so singular in all its stages

of development, that one can scarcely realise the industry and wearisome observation essential to an examination of the habits of these creatures of the air and the ground. It is a wonderful study, and as interesting as wonderful.

An anonymous writer humorously and practically says: "Insects must lead a truly jovial life. Think what it must be to lodge in a lily; imagine a palace of ivory and pearl, with pillars of silver and capitals of gold, all exhaling such a perfume as never arose from a human censer; fancy, again, the fun of tucking themselves up for the night in the folds of a rose,



THE METAMORPHOSES OF THE MOLE-CRICKET (*Gryllotalpa vulgaris*).

rocked to sleep by the gentle sighs of the summer air, nothing to do when you awake but to wash yourself in a dew-drop." This is the sunny side of insect life, but it has also a dark side; these tiny denizens of the forest, the fields, and the damp marsh, "swim, fight, and

devour in the tranquil glassy pools, hour after hour, and without. They embody the very principles of vitality, activity, and destruction."

Insects, we are told by geological naturalists, existed in very remote ages, and their wings have been found beautifully preserved in the remains of those old forests and swamps which have been found in coal, dug up from depths of hundreds of fathoms, and covered by sediments that are the remains of old continents and seabottoms, the thickness of which is the measure of the time they took to form. Yet so far back in the annals of nature the tiny insects came from the egg, lived as gormandising grubs,

* THE TRANSFORMATIONS, OR METAMORPHOSES, OF INSECTS (*Insecta, Myriopoda, Arachnida, and Crustacea*). Being an Adaptation, for English Readers, of M. Emile Blanchard's "Metamorphoses, Mœurs, et Instincts des Insectes;" and a Compilation from the works of Newport, Charles Darwin, Spence Bate, Fritz Müller, Packard, Lubbock, Stainton, and others. By P. MARTIN DUNCAN, F.R.S., Professor of Geology in King's College, London. Published by CASSELL, PETER, and GALPIN.

changed into sleepy *pupa*, and burst forth into lively winged creatures.

Linnaeus comprised within the great zoological group of *Articulata*, or articulate animals—that is, jointed—the true insects, the hundred-

legs, spiders, and crabs. Each of these divisions has its place in Mr. Duncan's well-digested compilation from the writings of the many naturalists from whom he has derived the information here given—information as varied



THE METAMORPHOSES OF PERLA MARGINATA.

as it is amusing and instructive. We look, for example, at a troop of gay butterflies dancing in the air, or a cloud of gnats surrounding us on a summer's evening, and ask ourselves of

what real use they are but to serve as food for each other, or for races distinct from their own; and yet they fertilise the soil by scattering decomposing matters, and prevent them from



METAMORPHOSES OF THE FIELD CRICKET.

vitiat the atmosphere; they check the undue growth of vegetation, and otherwise aid in maintaining the equilibrium of Nature.

Among the vast number of books published by Messrs. Cassell and Co. to advance the

spread of scientific knowledge, this cannot fail to take a high place: its pages are full of admirable woodcuts—of which we give three examples—all helping the reader to master a marvellous and interesting subject.

DEPARTMENT OF SCIENCE AND ART.

THE southward extension of the main court of the South Kensington Museum is complete, so far as structure is concerned. The flooring, painting, and mural decoration are rapidly advancing, and we may expect the immediate unveiling of the temporary screen, against which the famous Gates of Paradise, by Ghiberti, and the more ancient gates by Bonanno, are now fixed. A great improvement will be effected by this enlargement.

In fact, want of space is becoming a normal complaint at South Kensington. To the large collection of paintings, acquired by, or lent to, the Museum, has now been added a large loan by Mr. Butler Johnson, forming a part of the Monro Collection, a title familiar to our readers. The arrangement and display of these paintings appear to have perplexed the officers of the Museum unusually, as they have been for some time waiting, in a part of the gallery containing the collection of fans, from which the public is, *pro tempore*, excluded. Labels and descriptions are not yet prepared.

IVORY TANKARDS.

Four splendid ivory tankards have been lent to the Museum by Viscountess Strangford—unusually fine specimens of German work of the sixteenth and seventeenth centuries. Of these the boldest is adorned by a group, or wreath, of sea-nymphs and divinities, with a flight of cupids over their heads, executed in such bold relief as to be almost in the round. The cup itself is ornamented with enamel, and a cupid bestriding an eagle heads the cover: this is a sixteenth-century production. Diana and Actæon is the subject represented on another tankard, of later date. The Rape of Europa forms the subject of a third, also of the seventeenth century. The fourth, somewhat more Chinese in its treatment, inasmuch as the outer surface of the figure is reduced to the same plane, and the cutting is vertical, appears to represent the Rape of Proserpine. The knob is a figure blowing a horn: this is also attributed to the sixteenth century. With these is a Flemish cup, of the seventeenth, lent by Lady Stuart de Rothsay, representing the Rape of the Sabines. The style of treatment is more subdued, the relief lower, than in the German work. The artist has avoided the curious errors into which the use of relief that rises into the round in some parts, while it is limited by the plane of the back-ground in others, is certain to hurry any but a perfect master of his Art. We hope the Museum will be allowed to reproduce these bold and curious ivories.

ART-LIBRARY.

Among the illustrated works and drawings added to the Art-museum during the year 1870 we observe a fine copy of Rossini's "Antichità Romane," in nine volumes, large folio. The five large volumes, some of them in two parts, of Gough's "Sepulchral Monuments in Great Britain," form another acquisition. Then we have Siebold's "Nippon," an atlas of views of Japan; Krelschner's "Costumes of all Nations," a folio atlas of the works of Canova, and another containing seventy-seven engravings of sculptures by Gibson.

A valuable addition to the original drawings is made by a set of eighty-seven coloured drawings, by the Abbé Gravina, of the famous Duomo of Monreale, near Palermo. Then we have drawings of the mosaics of the Church of Santa Maria Maggiore, at Rome, and of that of San Lorenzo, at Milan, made expressly for the Museum; and 143 native Hindoo drawings, of the seventeenth century, of the sculptured pillars and supports of the famous pillared hall of Madura. Italian architecture is illustrated by a set of coloured drawings by L. Gremer. It is to be regretted that the narrow space within which the library is compressed is such as to render it difficult for the public to derive full benefit from the very valuable collection of drawings in the possession of the Art-Library.

SCHOOLS OF ART.

LAMBETH.—A concert was given, on the 27th of January, in the Vestry Hall of this parish, towards a fund now being raised for enlarging the Lambeth school, which is found to be too small and ill-provided for the number of pupils under the able management of the head-master, Mr. J. Sparkes. The performers were some of the students, male and female, who, with the aid of a few friends, contributed to make the evening very agreeable.

LEEDS.—The successful competitors in the Leeds School of Art and Science received their prizes, at the last annual gathering, from the hands of Lord Houghton, who delivered an excellent address to the assembly, not merely in reference to the express object of the meeting, but with this embracing matters of general, social, and political interest. The report of the Art division of the school shows the number of pupils in attendance during the past year to have been 326, against 255 in the preceding year. These numbers are exclusive of the pupils taught in the day-schools, which would bring the whole up to the gross amount, males and females, of 552 under instruction. The committee feels that so far as the work of the school is concerned, the principle adopted in August, 1869, of appointing a master whose duty is entirely confined to the work carried on in the institution, has proved highly successful. The Art-pupils are under the superintendence of Dr. Puckett.

LINCOLN.—An exhibition of the works of the pupils of this school, towards the end of last year, was followed by the annual meeting for the distribution of prizes. The exhibition was attended by more than 4,000 visitors, and during the evenings the working-classes assembled in large numbers. The report of the head-master, Mr. E. R. Taylor, alludes to the great deficiency of accommodation experienced by himself and his pupils to enable them to pursue their labours to the best advantage; notwithstanding this disadvantage, the awards made by the Department of Science and Art at the last national competitive examination were again in advance of the preceding year: one national medal being gained by Mr. W. Mortimer, and three Queen's prizes by, respectively, Miss A. Mackenzie, Mr. A. Foster, and Mr. G. Wormal; the total number of awards being 150, against 140 in the year 1869, and 94 in 1868. The chief prize, a silver medal, given by the ex-mayor of Lincoln, Mr. J. Ruston, was gained by Mr. J. T. S. Young.

HALIFAX.—The annual meeting of this school was held in the month of January. The report stated the regular classes have maintained a good average attendance throughout the year, in marked contrast to previous years, when the attendance during the summer months had always fallen off. One of the students, Mr. T. Holland, obtained a certificate of the third grade at the annual examinations held at South Kensington last February. Two of the students, Mr. Drake and Mr. Smith, are now studying at South Kensington, having each obtained national scholarships of the annual value of £50. In the year's national competition one of the students, Mr. F. Spencer, obtained a silver medal for a design for "wall-decoration." Mr. H. Robinson was awarded a bronze medal for "design for carpets." Three other students obtained prizes of books for successful elementary designs.

NEWCASTLE-UNDER-LYNE.—The annual meeting of the friends of this school has been held, when the Rev. Sir L. T. Stamer, Bart., presided. The report of the head-master was satisfactory as regarded the progress of the pupils. The drawings of thirty-nine students were sent to London in April last for the national competition, when four prizes were awarded.

NEWINGTON BUTTS.—Mr. Locke, M.P. for Southwark, distributed the prizes to the successful competitors in this school somewhat recently; in his address he strongly urged the artisan classes to avail themselves of the opportunity afforded by this school and other similar institutions to raise themselves and their crafts to the position they ought to occupy in the labour-market of the world.

ART IN CONTINENTAL STATES.

GREECE.—*La Grèce Pittoresque* is a work in course of issue in serial numbers, published at Brussels, Paris, and Amsterdam. The engravings resemble those of English engravers before the habitual use of steel plates. The illustrations are after drawings by Loffler, and the descriptions are by D. M. Rosch.

MADRAS.—The Maharajah of Jeypore has offered, according to the *Architect*, to contribute a lac of rupees, about £10,000, towards the establishment of a School of Art for Madras. We do not understand this announcement: there has been for many years past a school in Madras, under the superintendence of Dr. Alexander Hunter, a gentleman long resident in the city, whose love of Art induced him to relinquish his profession—that of a physician—to devote his time, talents, and energies, in promoting Art-education in India, in which he was very successful. We have often been in communication with him, and have reported the results of his labours; and more than ten years since, when he paid us a visit, we published in our Journal some papers from his pen he left with us, on "Geometry and its Application to Decorative Purposes in India," with illustrative diagrams, drawn and coloured, as we then understood, by pupils in the Madras school.

MADRID.—The *Athenaeum* reports the death, on the 14th of January, in this city, of Edouardo Zamacois, a pupil of Messonier, and a French medallist of 1867. He was a frequent exhibitor at the Paris *Salon*: two pictures contributed by him especially gained attention, his 'Buffon au 16^e Siècle' exhibited in 1867, and his 'L'Education d'un Prince' in 1870. He has left a large picture unfinished, the scene of which is the Saloon of the Ambassadors in the Palace of Madrid. Zamacois was a native of Bilbao. From the same source we learn that the King of Spain has commissioned the following historical works:—'The Arrival at Carthage,' by Gishert; 'The Entrance into Madrid,' by Rosales; 'The Oath in the Cortes,' by Casado; and 'The Official Reception in the Palace,' by Palmaroli. Some Spanish sculptors are also to receive commissions for busts.

MANTUA.—A process has been instituted before the tribunals by the municipal council of Mantua against the *conseil de fabrique* of that town, for having sold the picture of Saint Sebastian, by Delacroix, which was the gift of the State. The tribunal held that the sale was conclusive, as in favour of the purchaser. The question of the responsibility of the sellers has yet to be decided.

MILAN.—The *Academy* reports the discovery of two valuable pictures in the loft of a villa near this city. One, 'The Infant Christ in the Manger,' about 3 feet in height, is assigned to Correggio; the other, a life-size half-length, 'Christ bearing the Cross,' to G. Ferrari: both are described as being in good preservation.

NUREMBERG.—"We notice with regret," says the *Architect*, "that the exigencies of modern requirements are gradually beginning to do their work in this interesting city. Until lately, Nuremberg was the only place in Europe which had managed to retain intact its mediæval character: the city walls and towers of the fourteenth century, the moats and drawbridges—all these things make, or rather made, an indescribable effect upon the nineteenth-century traveller, even before he entered the place itself. Gradually, however, one by one, these features seem doomed to disappear. Two years ago two towers in the outer wall were taken down; a third has followed since; and now we learn, not without regret, that it has been determined to raise three more bastions, and fill in the moat in front of them, for the purpose of affording increased means of locomotion." We are sure that every lover of archaeology will share in the feeling of regret expressed by our contemporary.

PARIS.—The desolation wrought by shot and shell around Paris is such as to give additional interest to every record of its former splendour. Among these we call attention to the fine copy of "Les Galeries Historiques de Versailles," in

nineteen volumes, large folio, recently added to the Art-library at South Kensington.

PESTH.—More than a year ago we stated the probability of the Hungarian government purchasing the famous Esterhazy picture-collection: this, it is reported, has now been done, the parliament having liberally voted the sum of 1,300,000 florins, equivalent to about £650,000 in our money, for the purpose. The collection, famous for its examples of Murillo and of the old Flemish painters, was removed some time since from Vienna to Pesth, where it now will form the nucleus, and a noble one, of a National Gallery.

PHILADELPHIA.—The centenary of the Independence of the United States is to be celebrated in this city, in 1876, by an exhibition of manufactures and works of Art, a bill for the purpose having passed the House of Representatives at Washington.

VIENNA.—An exhibition of drawings and engravings, by Albert Durer, is to be opened in the Museum of this city on the 20th of May.

AGRICULTURE.

FROM THE GROUP BY W. C. MARSHALL, R.A.

THIS is one of the four subsidiary groups of sculpture intended for the Albert Memorial in Hyde Park; and will occupy a position at the base of the principal erection: the four large compositions—of which we introduced one, AMERICA, into our January number—will stand on pedestals removed from the architecture, though connected with it by projections of marble, with flights of steps on each side.

Mr. Marshall, in his symbolical treatment of AGRICULTURE, has gone back to an early period of the art of husbandry. Like the rest of the groups, it consists of four figures, the principal one being the genius of Agriculture, who points out to a husbandman the advantages on the side of modern improvements in field-implements, as exemplified in the plough of the ancients side by side with emblems of the steam-engine—the cylinder and the piston. On the left of the standing figure is a female seated, holding a sickle in one hand, and supporting a sheaf of wheat with the other. On the opposite side is a shepherd, examining some lambs of the flock; allusive to the breeding and rearing of cattle as a legitimate part of agricultural operations. By thus connecting the link of the present, so to speak, with that of the past, the sculptor has rendered his work instructive; for the union carries the thoughts from the comparatively easy toil of the rustic labourer of our own time, who possesses all the means and appliances which human ingenuity and mechanical skill offer to facilitate his operations in the field, back to the period when tillage was carried on under difficulties not easily surmounted, and the primeval curse seemed yet to rest upon man with all its unmitigated force, "In the sweat of thy brow shalt thou eat bread."

Mr. Marshall has thrown his group into a very graceful whole; and we have endeavoured to reproduce it from the best point of view that includes the four figures: it will, however, be evident, that in doing this some one or other of them must suffer: it would be impossible to give in a picture or flat surface, with equal advantage to each, a group of figures, which, in the original, form a kind of circle, and should be examined from several points, to do them full justice.



AGRICULTURE.

(THE ALBERT MEMORIAL, HYDE PARK)

ENGRAVED BY H.C. BALDING. FROM THE GROUP IN MARBLE BY W.C. MARSHALL R.A.

LONDON. VIRTUE & CO



GLASGOW INSTITUTE OF THE FINE ARTS.

On the 30th of January the Glasgow Institute inaugurated its tenth anniversary by the usual *conversations* in the Corporation Halls, under the presidency of the Lord Provost. Preliminary to our noticing the pictures, we would advert to the ampler resources and improved management of the society. Besides the vastly larger attendance on every successive exhibition and the consequent increase of sales, the directors are enabled to expend about £1000 yearly in the purchase of works intended to form a permanent collection. And, by extending membership to all persons interested, they hope to acquire a library, provide lectures, and endow a fund for decayed artists and their widows. The council of management is chosen annually, and the plan of the Royal Academy, to elect a hanging committee distinct from the jury who select the works for exhibition, has been recently adopted. One result of this arrangement is, that whereas last season every work offered was accepted, causing a large influx of inferior productions, the total number is this year materially reduced, while the general quality is advanced. A single word, however, against a prevailing custom, that of the introduction of loans from private galleries. For although we admit the contingent advantage in raising the standard of taste, yet it does seem scarcely fair to occupy the best places with pictures whose well-known merits have been already acknowledged by purchase. Why should not the walls be reserved for the products of those hard-toiling, earnest men whose incomes depend on their labours? We are led to speak the more strongly on this point as there are many of these loans in the present exhibition. And though when we look on that charming freak of maiden fancy, 'Fortunes,' by Leslie, or Thomas Faed's expressive 'Day is Done,' or the 'Willie Baird' of McTaggart, or Watts's 'Venus and Cupid,' we cannot but gracefully own their influence; still the thought returns that these loan works are not in their right place here.

Referring to the catalogue, we find out of 638 contributions an unusual amount of the foreign element—Honour to strangers! so we shall glance first at our Continental friends. The landscapes they send us are remarkable for extent of prospect, thus testifying to great facility in perspective drawing. They evolve distance so well as to lend twofold enchantment to the view. Witness 'Evening,' by A. Lier, where the eye wanders over glimmering waters arched by an immensity of dappled hues that fade far, far away into the dusky horizon. Witness, too, a 'Scene in the Tyrol,' J. De Kuyff, in which the dreamy air hangs motionless over an interminable stretch of country. 'After a Snowstorm,' A. Schreyer, is a splendid reality of rude weather, perplexed travellers, and disordered cattle. Foremost, however, of foreign landscapes stands 'Rain and Sunshine,' W. Lommens. The clouds trailing in a black mass overhead, yet broken at intervals by the struggling sunlight, the lurid canal creeping along, the hush of nature's contending powers, all are rendered with the poetic fidelity of a high-toned mind. Among figure-pieces, 'The Tiff,' C. Bisschop, is chaste and effective. A female, whose profile is shown in a mirror, turns away in displeasure from her male companion, who, with face averted, clutches his hair in token of mental disturbance. 'The Reprimand,' F. Verhas, proves how thorns may lurk under a luxurious life; while great delicacy of finish is perceptible in Escosure's 'Amis de la Duchesse.' 'Taking the Measure,' A. Dillens, is full of *bourgeoisie* humour. The shoemaker's expression as he applies the instrument to the woman's foot is inimitable. In F. Flüggen's 'Princess Elizabeth and her Children,' the latter are excellently grouped, but the drawing seems flat and the colour weak. 'The Reverie,' J. Coomans, a female lavish in costume and possessing certain attributes of beauty, we cannot commend, by reason of the undue display of charms for which the only term

is meretricious; and whenever Art touches this ground, the spell is broken. When will J. Portals vary his theme? He cannot but paint excellently as in the 'Normandy Flower-Girl.' But one string, however sonorous, grows wearisome, and these draped heads and heavy eyelids begin to pall. 'The Fisherman's Return,' J. Israels, abounds in careful details, yet is deficient in that abandon of joyous affection befitting the occasion. Thoroughly Dutch it is, thoroughly quaint—shall we not rather say, tame in expression? Why should the mother look sad? A. Ludovici has two burlesques after 'Guy Fawkes' Day' rather confused. And Madame Ronner gives several characteristic examples of animal ferocity and cunning—specially a 'General Flight,' where her drawing powers are largely tested, and come out victorious. Eugene de Block delights us with 'A B C,' the child's lesson by the mother's knee is soft and sweet, and steals upon the sense like "spoken sunshine."

While England supplies many valuable works, the Scottish artists are numerous and satisfactorily represented. There are two London men, W. L. Wyllie and C. J. Lewis, comparatively new to our catalogue, to whom we are richly indebted. We do not wonder that the former was honoured with the Turner gold medal in 1870, for there is a power in his painting which points to a sympathy with that great master. All his four pictures are fraught with an originality which, if not genius, is something closely allied to it. His cloud conceptions, as in 'Boats putting out,' fantastic shapes of rainy grey, careering athwart the sea, are quite his own, and yet they are nature's too. 'Napoleon's Ruined Harbour at Ambletouse' is a perfect ideal of desolation. But the 'South Foreland' is Mr. Wyllie's *chef-d'œuvre*. The theme itself, and the handling of it; the lonely watchlight on the intractable rock; the wide strata of ragged shelving stone; and that sky, thick peopled with the sunset's mystic vapours, what can we say but that the whole is sublime—is Turner-esque? Of Mr. Lewis's pictures 'Barley Harvest' is our favourite. The glorious expanse of ripe waving grain is beautifully relieved by the children rustling through it: while the sheep brouse on the wooded height, and the quiet country stretches in mellow luxuriance beyond. How tenderly J. W. Oakes introduces the sunlight in 'The Mill Road!' And then in his 'Morning—Bay of Uri,' how nobly he grapples with these Alpine acclivities, and lays his fearless hand on mist and peak, lake, glen, and cloud! 'The Ford' is the best specimen we have seen of Beattie Brown. We feel its truth, and seem to scent the morning air. Alexander Johnston decidedly gains ground in his 'Music.' The two young females, blonde and brunette, are posed with easy grace, the colour is firm, and the details well wrought out. Miss E. Osborne is happy alike in the selection and manipulation of her single contribution. 'Lost' represents a child, who has strayed in a lonely thoroughfare, accosted by two Sisters of Mercy. The sweet simplicity with which the story is told is its charm. The picture was sold within a short time of its exhibition. James Archer sends three finished cabinets. 'My Great Grandmother and Grandfather,' a fine study of bygone years, though the mother's eyes have a slight stare that rather mars their brilliancy. 'Sir Patrick Spens' we made acquaintance with in the Royal Academy exhibition of last year. We would particularise J. Morgan's 'Snow-Balling' as instinct with boyish life and frolic; and 'A Warm Friend,' wherein a fisherman lends a light to his comrade's pipe (both standing knee-deep in water) is admirable. There are strength and beauty in a 'Highland River,' J. R. Marquis, only the multitude of objects suggests composition in the landscape, a device which pure Art disavows. We confess to disappointment in Lionel Smythe's 'History of a Great Battle.' An old man scoring his early memories on the ground with the point of his staff is a good subject; yet here we feel it is but indifferently told. The *locale* is excellent, but the principal figure wants interest. A. Perigal, the industrious, who appears to devote himself almost exclusively to the study of West Highland scenery, does fair justice to five

interesting prospects. 'The Guardian of the Glens,' C. E. Johnson, is a noble work. Rock, mountain, mist, and heather form a grand combination, and here are worthily represented. A word of cordial commendation to J. Pettie for 'The Ballet Lesson.' The face of the old dancing-master and the eager straining step of the girl are irresistible in their grotesque exaggeration. The picture, as our readers will remember, has been engraved in the *Art-Journal*. Walter Paton goes on his way rejoicing. There is ever the same soft *glamour* about his sunsets and crescent moons that draws the heart—ay, and the money too, out of the pockets of the *cognoscenti*. In the 'Falls, Glen Ashdale,' he soars a higher flight, and his pinion is bright and strong. The breath of spring is on our brows as we gaze on 'Cadzow Forest,' J. Docharty. And that rude 'Highland Cottage,' H. Darvall, with its mossy thatch, and the soft light on the hillock where the girl plies her knitting, is like a note of some old melody. 'The Return of the Patron Saints,' A. B. Donaldson, we must characterise as an extravaganza, wherein the rules of Art are wholly disregarded; while the grace that is possible to be snatched beyond these rules has not been reached. R. Brydall, who wields a somewhat fantastic brush, is with us again in 'The Elf-Dance,' and 'Bottom the Weaver.' C. Rossiter and V. Bromley give us each a specimen of the Pre-Raphaelite school, in clever cabinet pieces—'Scouts,' and 'Quoit-Players.' Colin Hunter "trawls" and "barks" the nets with all his customary skill. And E. Hayes carries us to lie 'Becalmed at the Mouth of the Scheldt,' or to swing and shiver in the 'Lifeboat' over the tempestuous seas. 'Snowdon,' by J. Finnie, lacks management of light and shadow. Not so 'The Port-Road, Skye,' where the *chiaroscuro* of the wild solitude is most skillfully arranged. 'The Bouquet,' J. Robinson, is a poor, tame affair, feeble of design, and washy in colour; and 'Juliet and Nurse,' A. Rankley, though bolder in outline, is flat and unsatisfactory. John Burr's 'Auld Lang Syne' well sustains his reputation. The sly smile on the child's face listening to her grandfather's fiddle, and the musician's grave satisfaction with his own scraping, form a clever and humorous combination. 'The Coquette,' J. Carolus, is one of those highly-finished interiors whose exquisite colouring is its chief recommendation. James Peel claims the merit of versatility, with firm handling of his subjects. In a 'November Morning' the figures and cattle are skilfully posed, and the misty background exceedingly effective. W. H. Weatherhead is a conscientious artist, but fails somehow to infuse interest into his work: 'The Duet' is manifestly the result of much thoughtful labour, yet why do we turn away dissatisfied?

The largest canvas in the rooms is Mrs. Anderson's 'Elaine' (previously noticed in our Journal). We have also in this exhibition 'The Duke of Montrose's Retreat into the Highlands,' R. Ansdell; 'To Obey is better than Sacrifice,' J. Linnell, Sen.; Macdonald's 'Prince Charlie's Parliament'; 'The Burial of Charles I. in St. George's Chapel,' C. Lucy; J. Napier's 'Easter'; 'Fontainebleau Forest,' Rosa Bonheur; a charming female portrait by Sir Francis Grant, and the sunny 'Vintage' of Carlo Ademollo. The portraits include several "presentations," and others, by D. Macnee; the most conspicuous being that of Principal Barclay, of the Glasgow University. Norman Macbeth's masterpiece, the Rev. Dr. Bruce, is also here; with the portrait of the late Duke of Athole, by J. M. Barclay; and many others.

The water-colours are fewer in number than usual; but many—as 'The Pyramids,' C. Vacher; 'Birchwood,' F. Walton; 'A Gleam of Hope,' C. Rossiter; 'Helvellyn,' Woolnoth; and more which we have not leisure to specify, attest the skill of their authors. There is a small section devoted to architectural drawings, among which Mr. Dick Peddie's 'Suggestions for the Improvement of Edinburgh' have caused some talk. No sculpture of the imaginative school is exhibited, except a pleasing figure, 'Young England,' by Halse; and there are a few busts by Brodie and Mossman.

INTERNATIONAL EXHIBITION OF 1871.

THE great gap which the war will cause amongst the contributors to the International Exhibition can hardly be filled during the present year. France, after having set an admirable example of spirit and energy, and spent some seven or eight thousand pounds in erecting the French Court, is now, it is hardly necessary to remark—nowhere. As to Germany, application has been made to her government for aid, which has been altogether refused—all available funds being devoted to a far different contest. It is out of the question to expect much, in such a case, from popular or personal enterprise. In some cases, including Wurtemberg, Baden, and Dusseldorf, local or municipal funds have been devoted to the purpose of encouraging and aiding exhibitors, and Germany will be, to that extent, represented; but we are not in expectation of much from other parts of the empire.

There can, we apprehend, be no doubt that every possible aid will be given to enable French exhibitors—should they come forward at the twelfth hour—to avail themselves of what has already been done by their countrymen. Even up to, and beyond, the time of the investment of Paris, the French government held to the engagements of its predecessor in this respect, and the balloon-post brought orders to proceed with the courts. We shall hope they will not be altogether deserted, even for a single year. We venture to suggest that facilities might be given—and, no doubt, will be—to French residents in England to show any articles in their possession illustrative of their national industry.

The Spanish commission has been appointed. The government of Spain has referred the management of matters connected with the Exhibition to a special department of the ministry of public works, and has published an official notification, in the *Gazette* of Madrid, that a preliminary exhibition of the objects intended to be sent to South Kensington will be annually held in the Spanish capital. Juries will be appointed to select from this exhibition objects that are considered worthy to be sent to London as representative of Art in Spain. These juries are appointed; following, of course, the English distribution of objects into scientific inventions, objects of Fine Art, and manufactures. Exhibitors will have no cost or trouble to undergo, further than the delivery of their articles at Madrid itself—all further arrangements for shipping and transport to London being cared for by the Government. If the exhibitors, after this, get their property back again safe and sound, they will be much to be congratulated. All articles are to be in the hands of the British Commission by the 15th of April. The services of the jurors are to be altogether honorary.

We are happy to find that Denmark has thought twice, rather than lose the opportunity of exhibiting her Norse jewellery, her walrus-tooth ivory carvings, her fictile terra-cottas, her wood-marquetry, and other objects of artistic interest, in the galleries at South Kensington. At the eleventh hour a Danish commission has been appointed. We congratulate both the Danes and the exhibitors upon the fact—which being arrived at, we have the more satisfaction of having delayed, until it was happily unnecessary to publish, the pro and con of the misunderstanding now happily terminated.

Italy has also, at the same advanced period of the business, named her commission. If she be as well represented at South Kensington as she was at Islington, in the Workman's International Exhibition, she will take no mean rank among Art-producing countries.

The lists of contributions from some other countries are so far advanced as to furnish materials for the commencement of the catalogues. This is the case with regard to Norway, Dusseldorf, Baden, and Wurtemberg. It will be seen that at all events a portion of the German empire has not entirely forgotten the arts of peace, while forging the thunderbolts of war.

Exhibitors should remember that it is not

the object of the managers of the Exhibition to allow such a repetition of similar objects, from the same contributor, as to approach the limits of advertisement. The general idea has been, that the objects admissible from a single exhibitor should be, in the case of scientific inventions, three at the outside; in the case of Fine Art objects, five; and in that of manufactures, twenty. It is not said that this will be absolutely a hard-and-fast line. Still, it is something like the rule which the commissioners will be likely to carry out. It has much propriety and common-sense to recommend it; and exhibitors will spare themselves trouble, expense, and, possibly, chagrin, if they apply it for themselves in the first instance.

The glass-cases are gradually filling the eastern gallery. They are substantial, neat cases, of ebonised wood, and good plate-glass—some of them supported on turned legs, others standing from the ground to the height of six or eight feet. Before this number of the *Art-Journal* is in the hands of our readers, though after it has left those of the printer, it will be possible to form a very good forecast of what the exhibition is likely to be.

Arrangements are in progress to facilitate the entrance of visitors to the Exhibition into the Royal Horticultural Gardens, and *vice versa*. The brickwork arcade lining the gardens is being completed by the insertion of terra-cotta plaques and medallions. A wooden trellis-work is being run along the open side of the arches, which will be covered by creeping-plants. The northern arcade of the conservatory will be fenced off, and appropriated to Exhibition visitors, thus completing the communication between the galleries on either side of the gardens, and also with the Royal Albert Hall. Season-ticket holders in the Exhibition will be allowed to enter the gardens at reduced prices, and a corresponding reduction in the terms of entrance to the Exhibition will be made to the ticket-holders of the Royal Horticultural Society. In fact, Art-Museum, Art-Library, Gardens, Exhibition-Galleries, and Amphitheatre, will form one associated series of combined attractions for the public.

The month of February will have passed when our Journal is in the hands of the public; we regret much that British contributors were compelled to deliver their contributions so early; they have almost universally complained that it is so; it was, we humbly think, needless; and will certainly have kept away many from the exhibition.

EXHIBITION OF THE SOCIETY OF FEMALE ARTISTS.

THIS society shows a persistency worthy of the best of causes. Undaunted by discouragement, it ever renews virtuous efforts, and whatever may be wanting in point of Art finds compensation in good intentions. The misfortune seems to be that "female artists" are not content with the single blessedness of a gallery all to themselves; they court, in fact, those galleries where they can enter into rivalry with the opposite sex. Hence, from time to time, "Female Artists" have to deplore serious secessions: a reputation may possibly be won in Conduit Street, but the high rewards of the profession have to be sought elsewhere. The beneficent managers of "the Society of Female Artists," though they rightly spurn commiseration, deserve, indeed, encouragement. The cause at heart has remained good, while suffering from inadequate support. Taking into account, then, the difficulties involved, much credit is due to lady-patronesses, honorary members, life-subscribers, and others, for the good exhibition now open. At the private view might be observed many persons who feel sincere interest in the undertaking; and there seems reason to hope that the gallery will not now, or in coming years, languish either from lack of talent or from want of timely patronage.

The gallery, as heretofore, is divided between water-colours and oils: on the side assigned to the former we observe more or less successful attempts at the figure, or rather at costume, by Madame Bisschop, Mrs. Backhouse, Helen

Thornycroft, Julia Pocock, Louise Stern, Rebecca Coleman, and Miss F. Claxton. Madame Bisschop has advanced amazingly, as might be anticipated, since she surrendered her maiden name of Swift for that of one of the most promising painters of Holland. 'L'Espoir de la Foulle' (99), displays the best traits of her husband's style. Though the colour be rather opaque and the background over heavy, the general effect is powerful and brilliant. Shadows, deep as those of Rembrandt, are lit up by warmest lights; drawing is nowhere shirked, the outlines throughout are put in firmly as if with a reed pen. On the whole, this is the most masterly work in the room. Somewhat more juvenile, yet abounding in promise, is Miss Helen Thornycroft's 'Study' (181) of a bearded Turk. The colour is poor and the background dense, but the drawing of the head and the expression of the hands are admirable. Also worthy of commendation is a faithful study from the life, 'Die Haustochter' (76), by Miss Julia Pocock, who, unlike the major part of the sisterhood, does not through vain ambition attempt more than can be accomplished. Want of knowledge, coupled with the desire to make a vast impression, is the bane of female artists. 'Thinking it over' (47), by Miss Stern, the subject being limited to a boy and a book, seems to have promise of something yet better. Also 'A Child's Message to Headquarters' (293), by Rebecca Coleman, merits encouragement. Miss F. Claxton and Mrs. Backhouse, however, are not to be thus put quietly aside by faint praise: 'Juliet' (254), by the former lady, is highly spiced, and 'A Girl at Crochet' (13), by Mrs. Backhouse, is thrown off with a sketchy and confident hand. 'The Little Blonde' is slight in finish, but of much grace and beauty: there are few more efficient works in the collection. We rejoice also to find that an artist, bearing the name of Bouvier, has for once gone to nature. 'The Goldfinch' (170), by Miss Bouvier, though rather artificial in the figure-painting, may be taken from the life. At least, we venture to prophesy that the lady's talents would not have long to wait for reward, if she could be induced to forsake a false ideal for the realism of nature. On a screen should not be overlooked five dreams by E.V.B. (the Hon. Mrs. Boyd). These drawings in black and white evince considerable inventive power: the story in its progress gathers mystery: Albert Dürer, towards the close of the dream, was evidently called in to assist.

The ladies of the family of Mr. E. M. Ward, R.A., lend their presence to the gallery—'Going to Market—Picardy' (416), is a composition Mrs. Ward contributed to the last Academy exhibition. This clever artist is at home, in every sense of the word, in a charming little drawing, 'A First Step in Life' (339). In pictures of the nursery the painter is unrivalled. Mrs. Ward has the satisfaction of bringing betimes before the notice of the public the talents of her daughters. Really the painstaking drawings of interiors and doorways by Miss Flora and Miss Eva Ward, indicate that the young ladies may live to distinguish themselves among female artists.

From a multitude of landscapes, mostly marked by mediocrity, may be selected for somewhat more than commendation, contributions by Miss M. Croft, Mrs. Marrable, Madame Boddichon, Miss Warren, Miss Kempson, Miss Morice, Miss Deakin, and Mrs. Dundas Murray. 'Old Eastbourne' (152), and 'Low Tide, Lynmouth' (185), by Miss Croft, are cheerful and pretty; the artist is pleasing in colour and joyous in daylight. Mrs. Marrable contributes ten drawings, her talents thus have ample sphere. They are drawings of high and standard merit, and would attract attention and approval anywhere. 'Near Benhill Wood, Surrey' (304), is Miss Warren's best landscape; the drawing, being small, is not beyond her power. Miss Nichols has but one work, 'The Brook' (9), the execution is careful throughout, and has promise. 'Solitude' (117), by Miss Kempson, is grand in mountain-form, and effective in colour; the treatment, however, as usual among female artists is obvious, not to say trite. 'Low Tide' (205), by Jane Deakin, has been brought into pleasing tone; the lady would prove her know-

ledge of nature by greater resolution in the forms. A charming drawing, 'On the Norfolk Coast,' by Mrs. Dundas Murray, demands special notice for its truth and force. 'Cope at Brechley: Early Spring' (140), by Miss Morice, shows that care in detail and accurate observation of the facts of nature, which most ladies appear to hold in contempt. Seven or eight small paintings, under agreeable titles, are by Mrs. Crawford: four of them represent "the seasons;" others 'Industry,' 'Idleness,' &c: they will attract attention as works that manifest earnest feeling and sound judgment, and show good teaching in a good school. They are pleasant pictures, such as are loved in English homes.

On the screen are some carefully executed medallions in marble, wrought by Mrs. Freeman of Rome, and Miss Foley of Rome, severally lent for exhibition by Mr. and Mrs. S. C. Hall. Two of them are charming copies of infancy, true to the life; the other is a portrait. Miss Foley is an American lady, resident at Rome: in her own country and in Italy she has obtained large and merited celebrity: she is, indeed, one of the many sculptors of whom the New World may be justly proud.

Flower-pieces abound as heretofore; in fact, the names of the ladies who can paint flowers fairly well, are legion. Again Miss Charlotte James succeeds to admiration: 'A Gathering in Autumn' (27), is as transparent and brilliant in colour as true in form. Also, we would direct special attention to 'Periwinkle' (215), and other like masterly studies, by Madame Hegg, firm in touch, and certain of result; the flowers stand out boldly in forcible distemper colour, on a deep-toned paper. We had expected to meet with good work by Miss Eastlake: the lady, however, would seem to have forsaken the "Female Artists," in favour of the superior attractions of the Dudley Gallery: and that is matter for regret. We have marked, as meriting attention, studies by Miss Lane, Miss Webb, Miss Walter, Miss Fitzjames.

The oil-paintings, about one hundred in number, show, we could fancy, some slight improvement on previous years. Miss Ellen Partridge contributes a powerful portrait of 'Professor Macdonald' (435). Mrs. Charrette, too, has seldom succeeded better than in 'Alan and Linda,' children of Col. Mackinnon' (386). Mrs. Crawford also attracts attention by a couple of effective little figures, 'Industry' (364), and 'Idleness' (371). These pictures evince a knowledge above the average of surrounding attempts. Louise B. Swift succeeds in the painting of a dog in 'Guard it well' (390); 'Feeding time' (423), likewise, is better in dogs than in humanity. In the way of landscapes, two may be worth notice, 'Sunrise on the Jungfrau' (403), by Fanny Assenbaum, is startling by reason of the wide expanse of white snow-fields. The picture would be improved by closer study in the detail. Clever, and brilliant in light, are Italian Studies (345, 372), by Mrs. Benham Hay. Perhaps the most artistic landscape among the oils is 'Morning on the banks of the Medway' (430), by Miss C. F. Williams. The treatment is simple and broad, and the details are kept in due subjection to the general effect. Mrs. Stannard, whose showy fruit-pictures we used to encounter in the British Institution, reappears in London, with no diminished force, among "Female Artists." 'Apricots' (413), and 'Hambros' (420), are scarcely inferior to the effective pictures of Grüland, and Robbe of the Belgian School. The approved talent of Miss Starr is pleasantly represented by a 'Sketch' (334). On the whole, the most remarkable work among the oils is 'Found at last' (394), by Miss Alyce Thornycroft. The action of the mother who at last comes upon her lost child, is finely conceived. The picture suffers by crude colour in the background, and the young artist still lacks executive power to do justice to her thought. The gallery in Conduit Street is not open in vain, when it gives to young people the opportunity of bringing their talents to the test of public exhibition. It may, moreover, be truly said, that in no other room in London can pictures be better seen or more justly appreciated.

TERRA-COTTA ALTO-RELIEFS FOR BURSLEM.

We have recently inspected, with more than usual pleasure, the designs for the sculptural adornment, in *terra-cotta*, of the Wedgwood Institute at Burslem—now in course of execution. The designer and modeller is Mr. Rowland J. Morris, a pupil of the Kensington School of Design. The treatment of the subject is a credit, not only to the artist, but to the establishment of which the work is an out-come. The breadth and largeness of style, the originality of ideas, the appropriate and well-balanced filling of given spaces by figure groups, are all so many proofs of the truly artistic spirit impressed on his pupils by Mr. Burchett, the head-master of the school; and more especially by Mr. Felix Miller, the director of this branch of the establishment. We propose to take a convenient opportunity for giving our readers a glance at the state and products of the school itself, and of the service which it bids fair to render to Industrial Art.

Mr. Morris's reliefs, taken from 'The Triumph of Julius Cæsar,' by Andrea Mantegna, form two series. One consists of ten oblong plaques, representing the details of the work of the potter, the other of twelve nearly square panels, each containing a figure illustrating one of the months of the year.

The months are all of life-size, but in each case the figure is so brought together in a kneeling, stooping, or sitting posture as to keep within an outline approaching the square. A very picturesque effect is thus given to the series. At the same time there is little repetition of attitude. It is impossible for a sculptor to say that the designs are appropriated, or altered, from any known examples. There is originality in them, as well as force, and a noble conventionalising of the head and features of which we cannot speak otherwise than in high terms. January, a female draped figure, kneels on one knee, embracing, a nude boy—the young year,—in whose hand, thrown over her shoulder, is a posy of snow-drops. February is a young rustic, armed with a bill-hook, and grasping a newly-grafted sapling. March kneels with a dibble in one hand, with which he prepares to plant a cabbage seedling which he holds in the other. April, perhaps the most perfect figure of the series, in the original sketch has her face in profile, and both her arms thrown up. In the finished model the May is a graceful half-kneeling figure, facing the spectator, and characterised by a wreath of spring flowers. June is represented by the sheep-shearer. July by the mower with his scythe. August by a reaper with a sheaf of corn, which, however, is rather more like maize than wheat, in its tufted growth. September is an especially happy inspiration, a Kentish hop-picker, with all the nerve and vigour of one of those sturdy maidens who present the nearest resemblance now anywhere to be found to the sculptured votaries of Bacchus. An intruder in a hop-garden runs a very close chance of being tossed into the hop-bin, a fate which might be thought not altogether disagreeable if the English Bacchante had not been considerably poetised by Mr. Morris. October stoops to raise a basket of grapes and apples. December tries to warm his hands and flowing beard over a fire; an old, old idea, yet newly treated by the artist.

The reliefs illustrative of the labours of the potter are not less original than those representing the months. First, we have the gallery of the coal-mine, with the miners in their appropriate dresses, their picks and other tools, the trolly—a low truck on which the coal is wheeled to the bottom of the shaft—and the great gift of Davy—the safety lamp—which, even now, the miner will at times carry in one hand, while he solaces his toil with a glowing pipe, or even illumines it with a naked candle. Then we are introduced to the mill. Then to the mixing and wheeling of the clay. "Throwing" is the next of the series—a young female turns the wheel, which gives motion to the whirling table of the potter. In this employment, picturesque enough in sculpture, female labour

is now, we are glad to say, rarely employed. The potter forms the vessel, as he has done for thousands of years, and a man carries off a tray full of his work to the fireman. Then comes turning and handle-making, in which work both sexes are engaged. "Modelling, mould-making, and figure-making" is the subject of the next panel, a title which explains itself. Then comes "saggur making," the formation of the earthenware cases, like large bread-pans, in which the smaller articles are enclosed in the furnace, to prevent injury from dust or dirt. "Plate-making," a separate branch of the craft, comes next. Then printing, on revolving cylinders, and dipping, into a vessel full of liquid enamel. Last of the series is "painting, varnishing, and gilding," a department in which female skill is appropriately employed. The series gives an admirable view of the principal procedures of that craft which owes so much to Wedgwood.

It is a matter of great satisfaction to us to find that the Ceramic School of England has given such vigorous signs of active and independent life. While fully admitting that the exquisite delicacy of the old Wedgwood ware has never been rivalled by any subsequent potters, it is yet in all respects well that the efforts of the rising race of artists have not been confined to the barren limits of imitation and of reproduction.

We regard this matter from a national standpoint—and thus we rejoice in what promises to be a cradle of English Art. English seasons are represented in the months. We have, in place of the ever-copied Italian Vintage, the equally picturesque and native hop-picking. We are not sent, for the illustration of the history of pottery, to study reproductions of Egyptian, Assyrian, or Etruscan moulders of clay. It is the actual movement and habit of the English potter that is brought before us, conventionalised and idealised enough to remove any sordid associations—coarse work in clay is very coarse—but yet stamped with a proud and elastic nationality. When we contrast these scenes, again, with the base and slavish realism into which portrait-sculpture is sinking, as evinced by some recent English, and still more by some recent Italian productions, on the one hand, and on the other with the slovenly half-work—of which also we can cite recent examples—which the authors dignify by the term conventionalising their subject, we think it the more needful to insist on the mode in which the Scylla and Charybdis of modern Art have been both safely avoided.

We must not speak of these productions of Mr. Morris as the work of a school alone. They are the creations of a native artist, and an artist who promises to make his name well and worthily known hereafter. This promise is enhanced by the circumstance that he is not content with his work, nor afraid of that constant, incessant, immense labour by which alone talent can win its way to fame. But it must be borne in mind that natural talent, even if it amount to the heroic proportions of genius, is never independent of the true school of study and of labour. An untaught genius may produce works which surprise us *because* they are the works of an untaught man. What we require is work that is noble in itself. The early guidance of artistic taste and skill in a right direction effects, therefore, an economy of time which, if wasted, can never be recalled. Twenty years of wandering after truth, even if it include a visit to Rome and a faithful drawing of the *chefs-d'œuvre* of ancient sculpture, can never produce the same result as two or three years of well and wisely directed study, under such guidance, and aided by such appliances, as we rejoice to recognise at South Kensington. Objecting, as we do in many important particulars, to some of the principles which regulate that establishment, we are the more willing to bear a hearty testimony to success when we meet it. And indeed, in this instance, success is attained because the course which we always advocate has been followed. Our opinion is, that the best traditions of Art and of Science should be not ignored, but followed and wrought out. Thus we hold that architectural works should be committed to trained and practised

architects—not to military engineers or amateurs. Thus we hold that appropriate knowledge should always be sought out and utilised—not that any man should be shaken by chance into any place. Now in such regeneration of Ceramic Art this wise course has been followed. Drawing has been efficiently and systematically taught. Men trained and competent for the task have been selected to train others. The normal course of artistic education has been adopted and developed. The result is good, beyond expectation. We hope, and we believe, that we are but at the beginning of the triumph.

Mr. Morris has in these works achieved a reputation honourable and high; he is, we believe, destined to obtain a very foremost place in his arduous profession; it is by no means an exaggeration to say—nothing, as a continuous series, so entirely good has been produced by any English sculptor since the time of Flaxman. He is young, his career is but beginning, as yet his name is unknown to Art; we feel assured, however,—if his industry is equal to his genius—he will become one of the most renowned of its professors.

PORCELAIN AND OTHER CLAYS.

No branch of Art, either Fine or Industrial, is so truly local in its nature as ceramic work. To a great extent, indeed, the characteristic of localisation may be said to be a peculiarity of plastic, as distinguished from graphic, Art. But while this is true to a great extent, it is chiefly in the lower departments of sculpture that it occurs. The style of decoration peculiar to a district, depends very intimately on the character of the stone which it produces. In countries destitute of stone, or floored with hard and rugged rocks that refuse to lend themselves to the chisel, native sculpture is unknown. In regions, on the other hand, where a fine and marble-like travertine has been deposited by the gentle current of the rivers, or where a soft, homogeneous limestone tempts the knife or the graver, decoration bursts into spontaneous flower, and the humblest abodes are adorned with foliage, or fret-work, or even animal representations, on jambs, and cornices, and mullions. But for the nobler kind of sculpture, the material is so rare that it has become the subject of special commerce and merchandise. Vicinity to Carrara will hardly make a man a sculptor. On the other hand, in the *ateliers* of Denmark, of England, of France, and of America, no less than in those of Rome and of Florence, the pure white marble of that unrivalled quarry is to be found as a matter of course.

But in the industry of the potter, under all its different branches, the material in which he works is so bulky, so crude, so different in its value in a raw and in a wrought condition, that the pottery is almost, if not always, confined to the close vicinity of the bed of clay which is utilised for the purpose of manufacture. With this natural localisation of the work is associated a certain family likeness, readily discernible by adepts in the matter, which stamps the production of a special fabric with an unmistakable physiognomy. Thus, in all our early English schools of pottery we find a definite stamp, which is due rather to the special qualities of the clay, than to the schooling of the workmen. Let the same artist deal in precisely the same way with two samples of clay from different mines, and the result will be different. Thus Bow, Chelsea, Derby, the different Staffordshire establishments, and every branch of the old English school, has its separate character. Thus the peculiar veneer of the *Henri Deux* ware can be imitated exactly in no clay but that of Oiron. With enamelled pottery, artificially coated by a glaze, the case is of course different. But in all true china, terra-cotta, and non-enamelled earthenware, the test of the mode of behaviour of the clay under firing is absolute.

With the wide extension given of late years to the products of the potter, the exportation of commerce of special clays for special purposes, is becoming more and more common. Thus from Cornwall in the year 1869, we learn from the keeper of the Mining Records, upwards of 100,000 tons of kaolin, commonly called china-clay, and nearly 30,000 tons of china-stone were shipped. This quantity shows an increase on the former year: of fire-clay, on the other hand, which is produced at St. Agnes, a decline in the shipment has taken place, 875 tons being consigned to Wales, and 500 tons being locally consumed. Devonshire exported, in 1869, 44,500 tons of clay, from Newton and its neighbourhood, which were shipped at Teignmouth; and 11,700 tons from Lee Moor and other china-clay works. From Poole, near which port there is an extensive bed of clay supplying local works, 60,000 tons were shipped last year, one third going to London and nearly another third to Runcorn. This shows an increase over the total shipped in 1868 from that port of 2,000 tons. We have no returns as to clay shipped from Belleek. It would be interesting to know whether the iridescent faience now produced in Worcestershire is manufactured from Belleek clay, or, if not, to what is to be ascribed the wonderful resemblance in fabric. The egg-shell ware producible from the Belleek clay, as any one may see by a visit to Mr. Mortlock, in Oxford Street, is not to be surpassed in its wonderful and delicate transparency by the best Oriental china.

A pottery map of England, showing all the sites of ancient and modern manufacture, and indicating the geological qualities of the several deposits, would be a great boon to Industrial Art. We commend this idea to the authorities in Jermyn Street. A comparative map of the world, pointing out the most famous ancient centres of ceramic work, and supplying the geological key, should accompany the English map, which would be drawn on a larger scale. A very large amount of valuable information, of the utmost service to the manufacturer, might thus be supplied, at small cost, by those who have the materials at command.

CRYSTAL PALACE.

THE Directors, with a view of increasing public interest in the picture-gallery of the palace, have resolved to recur to a plan adopted one season four or five years ago, and which was, we believe, found to answer so well that we are surprised it was not continued. They have announced their intention to offer prizes for "the best pictures of the English and foreign schools, to be exhibited at the Crystal Palace on and from the first of May, 1871, and during the continuance of the International Exhibition in London." The prizes for the English school will be:—For the best Historical or Battle-picture in Oils, £40; for any other Figure-subject in Oils, £35; for Landscapes or Sea-pieces in Oils, £30; for the best Water-colour Drawing, irrespective of subject, £25. Experience having shown that continental artists prefer, as a rule, honours rather than money, large silver medals will be awarded to them according to the following classification:—History and *genre*-history, 2; *Genre*, exteriors and interiors, 2; Landscape and Animals, 2; Marine and Coast Scenes, 1; Interiors and Exteriors of towns, churches, &c., 1. No picture will be considered eligible which is not actually the property of the painter; and it must have been painted within the last two years. The jurors are to be selected from gentlemen well-known in Art-circles. All communications may be addressed to the Superintendent of the Gallery, Mr. C. W. Wass.

LORD MAYO'S SPOLIA OPIMA.

MEN, to say nothing of women, have adorned themselves with the spoils of the chase from the earliest date of which we possess record or relic. Coats of skins are mentioned in the same ancient story that first tells us of a woven hempen garment. The plumes which are so proudly borne by the peacock are transplanted, without need of manipulation, to the head of the barbaric chief or the dusky beauty. Those of the ostrich would not be recognised by their original wearer when, having passed through the stoves of Leghorn, they come to decorate a drawing-room at St. James's. But the half-clad nations of warmer climates witness a lustre and glory of animal plumage unknown in our grey climate. We may watch the stately peacock—an export from India as old as the time of Solomon—dreamily spreading forth his magnificence in the sunny walks of some venerable country mansion; we may admire the metallic reflection on the neck of the blue or black pigeon, the emerald lustre of the caged "blue-bird," or the less familiar sparkle of the crest and tippet of the pheasant; and here and there by the side of rapid and shady brooks, we may catch a glimpse of the brightest of the English fauna—the blue and orange glory of the kingfisher, darting like a flame over the water; but for more varied splendour of plumage we must seek regions nearer the equator. From the forests of India Lord Mayo has collected some magnificent specimens of furred and feathered game, to which Mr. Edwin Ward has given the second life due to the skilful taxidermist. The contrast between a skin carefully prepared, in the first instance, for transmission to this country, and then entrusted to the care of such an artist as Mr. Ward, and the long and rueful lines of dusty and grimy specimens which fill the cases of the British Museum, is almost as great as that between a man and a mummy. Drawing-room ornaments of the greatest elegance are constructed out of these sylvan trophies. The Argus pheasant, his tail spread out in a fan, forms a screen of more than four feet in diameter. Smaller screens, needing the protection of bell-glasses to preserve their beauty, are made of white satin, with two or three tiny birds, or gigantic butterflies, relieved on the gleaming surface. Cases containing thirty or forty birds of every variety of form and colour—though all selected for diminutive size—with woven nests, and eggs like sugar-plums, again form screens to arrest the heat, but not the light, of the fire. In close companionship with Lord Mayo's spoils are objects of interest from very different localities. The Lapland owl—*Strix Laponica*—is a magnificent impostor of a bird, who assumes commanding proportions—while really small in limb and in body—by the aid of a full, thick, wadded petticoat of feathers (most of his congeners only wear trousers), and a head-dress which cannot be termed a hood, but which makes up an apparently enormous head out of ears, eyes, and features.

But the most original of Mr. Ward's reproductions of animal form is one, the mere title of which would be received in the nursery with shouts of applause. It is the glorification of a rocking-horse—none other than a rocking-elephant. A baby elephant, born in the Zoological Gardens, but misliking the soil or the climate, has been arranged on rockers, furnished with a saddle accommodating four children, and with a seat for a more enterprising boy at each extremity of the rockers. Then there is the lovely humming-bird jewellery, a patent for which was taken out by a jeweller some five or six years ago, but which has been manufactured by Mr. Ward for twenty years back. Beetle-jewellery—brooches, and bracelets, and necklaces, all formed of the diamond beetle. The last thing we can notice in this organic adornment is the tiger-claw jewellery—the carved, compressed, cruelly-pointed claws of the tiger, set in gold, and looking like something between jade and amber.

Mr. Ward's rooms, where the objects belonging to Lord Mayo have been exhibited freely to the public, are at 60, Wigmore Street, Cavendish Square.

MESSRS. AGNEW'S EXHIBITION OF WATER-COLOUR DRAWINGS.

THIS collection is rich in many things ancient and modern. May we not call those men the ancients of our water-colour school, whose names are shut up in books, and whose reputations are become rumours? It is not often we find, mingling in a throng of drawings of the present day, others that have arisen from that slight method of working prevalent when water-colouring went little beyond a broad wash. Of these drawings there are nearly 200, and they have evidently been gathered in from the four winds, for they immediately illustrate, or refer to, every state of the Art. There is an example of Girtin, 'The Rainbow' (132), which will be curiously examined by all interested in the story of water-colour: such works will now come to the surface as the Art becomes more extensively appreciated. By Stothard are 'The Novel' (12), 'Nymphs Bathing' (150), and 'A Conversation Scene' (158)—drawings evidently made for engraving, showing the drudgery to which the artist was condemned by the vulgar exigencies of his time; yet are they sufficient to familiarise us with the mind of the man who could never conceive a Satan or a Beelzebub, a Macbeth or a Gloucester. Even in those three drawings we taste that ineffable sweetness which was the savour of his whole Art-life. Nos. 45 and 71 are respectively 'On the Thames' and a 'Landscape,' in both of which is exemplified Varley's predilection for composition; as both are characterised rather by poetic conception than natural suggestion; but always marked by peculiar elegance and beauty. His colour is, it may be said, strongly mannered, for he has not dealt with the tints, but the lights and darks, of nature. With Varley we may mention Sir. A. W. Callcott, for their studentship was passed together, and both, though by diverse means, laboured sympathetically to the same end. The latter is represented by two drawings both (166) called 'Italian Landscape,' and both recognisable as nearly akin to some of the lovely Italian landscapes which he put forth from time to time. But in everything Callcott did there was much more than a mere dry record of time and space, as was abundantly shown in his last great work, an English landscape, in which he seemed to have summoned to his aid all his fascinating power of describing home-scenery. Of Turner are six examples, all in his latter or flamboyant manner, and after he had parted company with Girtin, De Wint, and all those who insisted on painting their material substantially. The subjects are 'Corfe Castle, Dorset' (2); 'The Niessen' (114); 'A Swiss Lake' (121); 'In the Tyrol' (127); 'Abbotsford' (152); and 'A Wreck Ashore' (169); and here again and again we are transported into dreamland, whence we return more than ever impressed with the enchanting visions whereby the senses have been absorbed. Some of these look as if made for engraving, having here and there lines purposely left somewhat hard, to get the plate up to a certain amount of definition. And what of David Cox? He is here also, living and discoursing in no fewer than thirteen different themes—there may indeed be more, these are what we have seen; and among them are 'A Forest Scene' (116); 'Bolsover Castle'; 'The Vale of Dolwyddelan' (128); 'Ulverstone Sands' (144); 'Landscape with Castle,' &c.; and in one or other of these is proclaimed some great feature of nature. Copley Fielding is present, telling admirably in some of those drawings which he worked out in a great measure on the spot, as 'Dartmouth' (10); 'Guildford, Surrey' (48); 'A Scotch Lake,' &c. 'An English Landscape' (1), is a good instance of his feeling in composition; and in several is shown his wonderful power in dealing with atmosphere and distance. Specimens of G. Barrett are entitled—'Softly sighs the breath of Evening' (25); 'Classical Ruin—Moonlight' (83); 'View near Shropshire' (90); and 'A Landscape Sunset' (97). No. 83 is a very elegant example of a taste that prevailed with many of

the best of our earlier water-colour painters until it was superseded by intense naturalism.

By P. De Wint there are 'The Undercliff—Isle of Wight' (87); 'Dunster, Somersetshire' (38); and 'Near Alston Moor' (110); and by Prout 'Nuremberg' (24), and 'An Old Mill' (115); in which the artist is exhibited at home and abroad. The veteran J. Linnell must not be forgotten, because we are so seldom reminded of him in water-colour. His drawings are—'Sunset at Hampstead' (171), and 'On the Thames' (170), both of which have reference to ulterior essays. 'Wind and Rain' (77), and 'Off Portsmouth' (4), by George Chambers, are fresh and sparkling memoranda of what he saw and what he meant to paint. The former of the two is so fully made out that in working from it he might alter it, but could not give it a more perfect finish. 'Muleteers at Granada' (145), by J. F. Lewis, R.A., may be cited as a curiosity; so rarely do we see a sketch by Mr. Lewis of the early period of his career. This drawing was, we think, published in the series of his Spanish sketches. He and David Roberts were among the first English artists who broke ground in the then virgin-field of the Peninsula. 'Moel Siabod' (20), by Müller, owes everything to the sparkling accident of its rapid execution. 'Autolycus and his Wares' (100), J. Gilbert, is a large drawing, and very full of figures, pointing directly to the source of inspiration; but, perhaps, wanting in the pungency which seasons Mr. Gilbert's less crowded presentations, as 'Christopher Sly and the Page' (50), the exquisite scene from Gil Blas (37), and 'Lancelot and Gorbod' (81). 'The Suppression of a Monastery—an episode of Harry VIII.'s time,' is a scene peculiarly in G. Cattermole's vein. It presents a noble interior crowded with figures; the abbot and the monks departing, and the authorities of the king's commission packing up the plate and the other valuables. Roberts's drawings refer to his Spanish and Oriental series, being—'The Gate of Justice—Entrance to the Alhambra' (39); 'Ramleh, Palestine' (67); 'The Great Sphinx' (78); 'Nazareth' (105), &c. By Creswick there is but one drawing, it is called 'Crossing the Brook' (96); drawings by Creswick are not numerous; his small illustrative works were generally in oil. By E. Duncan, 'The Bass Rock—before Sunrise' is really a grand production; in everything strikingly original. 'Landscape with Sheep' (65), and the charming study, 'A Cloudy Day, South Wales,' are also by E. Duncan. 'Sabrina' (133), and 'A Study' (135), are two very masterly sketches by W. E. Frost, R.A. The elegant taste for such classic conceptions has all but died out. We know of no other artist who could, with so few lines, realise so much grace and beauty. 'Going to Market—Pont-y-Pant' (14), is one of F. Tayler's very spirited sketches. There are also 'Bringing down the Kye' (30), and equestrian subjects, in which he stands alone. 'Easing her down' (16), is one of R. T. Pritchett's very characteristic Dutch sketches, of which there are several of great merit. By Birket Foster are drawings in the best phases of his light and brilliant manner: and landscape and cattle-subjects charmingly finished by H. B. Willis: in the same direction T. S. Cooper, R.A., distinguishes himself by several highly-finished studies. There is also a very finely composed and highly-finished incident of Spain by an artist—Havelock Mason—as yet but little known, but who is, of a surety, destined to become famous.

The collection altogether, from its variety and comprehensiveness, forms the most interesting exhibition of water-colour drawings, considered historically, we have for a long time seen. In addition to the works mentioned, there are others by Topham, Hunt, Smallfield, Lundgren, Richardson, J. D. Watson, G. A. Fripp, W. B. Burton, J. B. Pyne, Carl Haag, G. Dodgson, &c., &c.; and, notably, a very charming drawing by Kaulbach, reminding us of the very best ideals of Thorwaldsen.

We have looked at this collection as a great lesson replete with refreshing memories, which it is a privilege to have reawakened.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY.—On the 24th of January, Messrs H. S. Marks, F. Watson, and T. Woolner, were elected Associate-members of the Royal Academy. These elections are satisfactory: the three artists had claims to the distinction. There are others yet "outside" who have as good right as they had to admission within: but the wisdom of "the forty" persists in limiting the associates to twenty—notwithstanding a clear contract with Parliament and the public to augment the list when candidates presented themselves with claims unquestionable and admitted. We could name a dozen—perhaps a score—who are as worthy of the honour as any of those who enjoy it. The principles of honour and equity are ignored by the Academy in excluding those who are as "capable" to day as they will or can be during any period of their lives. It is to be hoped that, during the present session of Parliament, some patriotic member, who loves Art, and renders homage to Justice, will ask the why and the wherefore of a course so prejudicial to the one, and so utterly opposed to the other.—Four lectures on Architecture will be delivered at the Academy during the present month: two by Mr. E. M. Barry, R. A., on the 2nd and 16th; and two by Mr. G. E. Street, A.R.A., on the 9th and 23rd.—Mr. Weekes, R.A., commenced his series of lectures on Sculpture at the Royal Academy, on the evening of February the 13th, and continued them on the evenings of the 20th and the 27th. The three remaining lectures will be delivered respectively on the 6th, 13th, and 20th of the current month.

THE OFFICIAL CATALOGUE.—Her Majesty's Commissioners for the London International Exhibition, 1871, have arranged with Messrs. J. M. Johnson and Sons, of Castle Street, Holborn, for the printing and publishing of the official catalogue. Messrs. Johnson were, it will be remembered, the publishers of the several official catalogues connected with the Universal Exhibition at Paris in 1867.

ROYAL ALBERT HALL.—The Hall will be opened by her gracious Majesty on Wednesday, the 29th of March. An advertisement states that the cost of a box on the second tier, containing five seats, will be 15 gs., the boxes on the first tier "being all appropriated." The prices of ordinary seats vary from £3 3s. each to £1 1s. If these enormous charges be for "that occasion only," they may, perhaps, be justified; it is probable that 8,000 persons will be readily found to give any sum for a sight of the Queen, and to hear the National Anthem in her presence. It will be an event to remember, as a source of happiness, during a long life. But we hope these prices do not indicate that a feast of music is to be enjoyed only by the very wealthy. To say nothing of the high moral and intellectual teaching—which is understood to be a first duty of the projectors of the Albert Hall—it would be a very short-sighted policy to place so emphatic a ban against the admission of the middle classes.

THE INTERNATIONAL EXHIBITION.—The *Art-Journal* Catalogue will be commenced on the 1st of May; the first part being issued on the day of the opening of the Exhibition. It will contain engravings of the works of leading Art-manufacturers of England—Copeland, Minton, the manufactory at Coleport, the royal manufactory at Worcester, in porcelain; the works in silver of Hunt and Roskell, and Hancock;

the venetian glass of Salviati; the furniture of Gillows, the cabinets of Jackson and Graham; and some of the beautiful works in wrought iron and carved wood of Italy. We shall continue to issue such engravings from month to month during the greater part of the remaining months of the year; and we shall hope to represent, as heretofore, all the leading manufacturers of the world, who are contributors to the Exhibition. It is needless to state that the only tax we levy on the manufacturer is that he incurs by furnishing us with photographs or drawings from which, aided by study of the actual objects, our engravings will be made. We shall make no deduction from the ordinary number of pages, and we shall not omit (as we did in the case of the Paris Exhibition) one of the three engravings on steel; but the pages which represent the Exhibition will consist of only twelve pages—sufficient, we believe, to satisfy the public and the contributors.

ROYAL SCOTTISH ACADEMY.—At a general meeting of the Royal Scottish Academy, held in Edinburgh, Mr. J. M. Barclay, A.R.S.A., and Mr. G. Paul Chalmers, A.R.S.A., were elected Academicians, in room of the late Mr. D. O. Hill, R.S.A., and Mr. James Giles, R.S.A. Mr. Barclay is a portrait-painter; Mr. Chalmers's works are chiefly figure-subjects.

AT THE SOCIETY FOR THE ENCOURAGEMENT OF THE FINE ARTS, on Thursday, the 23rd of January, Sir Digby Wyatt in the chair, a deeply interesting and highly instructive lecture was delivered by Dr. G. G. Zerffi, on Pre-Historic Art. It was illustrated by diagrams and drawings, and gave great satisfaction to a large and intelligent audience.

A LARGE MEDAL has been struck, by order of the Corporation of London, to commemorate the visit of the Sultan of Turkey to the Metropolis in 1867. The die is by Messrs. J. S. and A. B. Wyon, chief engravers of her Majesty's seals, and is an excellent specimen of this kind of Art. The obverse shows a fine portrait of the Sultan, modelled from a photograph taken "by command," by Abdullah Frères, of Constantinople, for this special purpose; round the portrait is the inscription, "ABDUL AZIZ OTTHOMANORUM IMPERATOR LONDINUM INVISIT, MDCCCLXVII." On the reverse are figures representing the City of London clasping the right hand of Turkey, who is in the act of unveiling herself. In the background, between the two figures, is seen an altar, with the word "Welcome" upon it; in front of the altar appear the civic shield, with emblems of festivity and plenty. Behind the figure representing the City, is a seat from which she is supposed to have risen to welcome Turkey; St. Paul's fills up the background; while behind Turkey is a view of the Mosque of Sultan Achmet, at Constantinople. The number of medals struck—they are all of bronze—is 350; some have been presented to the Sultan, and to other distinguished personages who took part in the ceremonies connected with his Majesty's visit to London; the remainder being distributed among the members of the Corporation. It forms one of a series of medals commissioned at various times by the Corporation to commemorate public events of civic interest. We hear the Sultan has, through his representative here, sent Mr. Joseph S. Wyon, the elder of the two brothers, the Order of the Medjidie of the 4th class, in testimony of his approval of the work.

ART IN THE CITY.—The *City Press* announces that the paintings somewhat recently discovered on the old walls of White-

cross Street Prison, which are assumed to be by G. Morland, "have been wilfully damaged and defaced;" and regrets that no efforts were made by the authorities to preserve them. We share the regret of the writer if the pictures were worth looking after; but of this there seems to be no evidence.

MISS HELEN WILKIE, a niece of Sir David Wilkie, has published the work we announced some time ago—"The Rustic Album"—a series of lithographed designs to contain portrait-cards. As the title intimates, the compositions are derived mainly from flowers and leaves, associated with other objects supplied by the woods and lanes, including birds and insects: they are rigidly true, yet highly poetic, and manifest thorough knowledge of Art. For the purpose intended, nothing so unequivocally excellent has yet been produced. The variety is a leading feature of the work. There are forty prints; but as many of them have spaces for three photographs, nearly a hundred cards may be mounted in the very beautiful volume.

MONUMENT TO THE LATE GEORGE CATTERMOLLE.—Some months ago we announced that a subscription was in progress with the view to place a monument over the grave of George Cattermole in the cemetery at Norwood. The object has been attained, a sufficient sum having been collected.

A FRENCH ART-SCHOOL IN LONDON.—Some time ago we announced that the distinguished French artist, M. A. YVON, intended to establish in London a school for the instruction of students. The principle has long been "common" in Paris, but it is almost unknown in this country; yet immense results have arisen, and might naturally have been expected, from the practice. An accomplished mind presides, a practical hand guides, and long and large experience directs, the studies of those who seek to obtain knowledge of a sure and safe order under the direction and watchful care of a master. Among us, the student is generally entirely ignorant as to where he is to go for education in Art; he feels that he is "all wrong," and yet might be made "all right;" he finds books in abundance, but knows the utter weakness of theory without practice—practice efficiently controlled and directed. This want Mr. Yvon is about to supply; his school will be established ere long, and, we believe, with the very best prospects of ultimate success. He will not, however, commence active operations until he has a full list of pupils. Those who desire to join such a class may communicate with Mr. Yvon, at 96, Strand.

MR. J. SANT, R.A., has been appointed painter in ordinary to the Queen, in the place of the late Sir George Hayter. The excellent artist and accomplished gentleman will, of course, receive the honour of knighthood.

AT THE BAZAAR IN BAKER STREET, where works of various kinds are exhibited for sale for the benefit of "the Refuge Fund," may be seen a small collection of pictures by ancient and modern masters, which some of our English collectors would do well to visit. The paintings by old masters must speak for themselves—in some instances they do so forcibly; but those of modern masters are guaranteed. Among them are productions by Coignet, Corot, Grenet, Schelfoot, Baron, and François. Those who are not disposed to buy will have pleasure in examining the small but interesting and valuable collection; while those who desire to complete galleries by the addition of examples of masters not often or easily obtainable, will do

well to see the exhibition, and judge for themselves. At least, they may be assured that confidence will not be misplaced in communicating with the curator.

GOVERNESSES' BENEVOLENT ASYLUM.—Miss Sass having died at a good old age, between eighty and ninety, a vacancy occurred for an inmate of the excellent and honourable asylum. Miss Sass, the venerable sister of the artist who was much respected as an Art-leader some fifty years ago, was nominated to the asylum by Mrs. S. C. Hall. That lady enjoys the privilege of nominating a successor to Miss Sass, and she has given the appointment to a niece of the artist, John Varley.

MOAIC WORK BY CONVICTS.—A very well-executed pavement in mosaic, of black and white marble, is now being laid down in part of the Loan Court at the South Kensington Museum. We are informed that the work is executed by convicts. The material costs almost nothing, as we are aware that, in London, sculptors actually pay to have their marble chips removed from their studios. The marble is cut into *tessera* of somewhat less than an inch square. These, arranged in a pattern of black rings interlacing on a white ground, are bedded on Portland cement, and form blocks of a foot or 14 inches square, and above 2 inches thick. These blocks are laid on concrete. The pavement is clean, durable, and handsome—so much so as to be far superior to its origin. The idea and execution are admirable.

PIN QUIVERS.—One excuse, and a good excuse, for an ornament is to render it useful. Have our fair readers—or even those of the ruder sex—ever felt at a loss for a pin? The faithful pincushion of our grandmothers is no longer worn in the pocket. Woe to the ill-advised youth who darts a lurking pin into the lining of his vest. Yet the fact remains that occasions do often occur—in the ride, in the walk, in the pic nic—where the affirmative reply to the question, "Have you a pin about you?" would be delightful to more persons than one. Let no one in future be driven to answer "no." Little golden quivers, each large enough to hold three or four moderate-sized pins, are now fitted as trinkets for the watch chain. We have seen them at Mr. Bailey's, jeweller, Bedford Street, Covent Garden; and any of our readers who go there will hereafter thank us for the introduction to a very skilful, industrious, and conscientious working jeweller.

PICTURE-FRAMES IN FICITILE WOOD.—We have seen specimens of various patterns of frames for engravings, made by Mr. Hornsey, of 155, Bermondsey Street, which will be valued by collectors of such engravings or photographs as they desire to place on their walls. The frames are made of seasoned pine. Some of them are veneered with maple, some gilded in mat and burnished gold. But the specimen to which we call attention as a novelty that bids fair to become a favourite, is a frame covered with a thin coat of a hard composition, which is coloured and polished to resemble wood. A gilt moulding within, and one without, the frame, give lightness and elegance to the simple form. The work is clean, durable, and exceedingly cheap.

ARAB ART.—Under this title a series of very beautiful illustrations of Oriental Art is in course of issue. In the number we have seen is a fine specimen of *saïence murale*, or enamelled wall-tile, enriched with graceful blue, red, and green Arabesque *fac-simile* copies of pages of Arabic manuscript, adorned with linear patterns in blue, gold, red, white, and

grey; with white letters, in cursive Arabic, relieved on a rich pattern. There are drawings of the windows of the mosque called, in the spelling fashionable for the moment, QEYCOON, in which pierced-stone tracery does duty for glass. The pattern of a brown texture, adorned with beasts of a construction entirely superior to that of any terrestrial quadruped, also claims attention.

THE "CHURCHYARD WORKS," BURLINGHAM.—These historically interesting works—the pot-works of the father of Josiah Wedgwood, and where the "great Josiah" himself spent his earliest days—have, we are pleased to learn, after being closed for a long time, just been reopened by Messrs. Clarke and Wood, and they will be devoted to the decorative branches of the potter's Art. This is as it ought to be; for the works have capabilities for carrying on a first-class decorative trade both for home, continental, and American markets. It has been almost a reproach to the pottery district that these works have not always been kept in active operation.

THE LATE EXHIBITION AT SYDNEY was a great success, manifesting the vast resources of the country that may be even now styled "great," although yet in its infancy. The best of its contents in Art-manufacture, and, of course, in woollen utilities, we shall see in South Kensington. Several accomplished artisans have recently emigrated to the colony. Probably there will ere long be an importation of skilled workmen from France. The result cannot be otherwise than satisfactory.

MULREADY'S DRAWINGS.—A correspondent urges us to inquire what has become of a number of drawings—life studies—by Mulready, acquired by the Royal Academy; purchases out of its funds for the benefit of students. They must be somewhere: but the somewhere cannot be ascertained by those who would gladly avail themselves of such serviceable aids. It is, we have reason to believe, unknown even to the members.

THE INTERNATIONAL EXHIBITION AT VIENNA.—It is officially announced that a Great Exhibition of the works of Art and industry will take place at Vienna in the year 1873. The particulars are not yet published; but we may assume that the arrangements will be much as they have hitherto been. The capital of Austria has many advantages and some disadvantages, but no doubt the former will much outweigh the latter; and another grand display of the world's produce may be looked for—always presuming that peace, and not war, will then be paramount in Europe.

VALENTINES.—As usual, the Valentines of all sorts and sizes, and at all prices from a penny to a guinea, issued by MR. RIMMEL, are by far the best; indeed, he seems to have "the trade" all to himself; for other public caterers who make "a show" in shop-windows, seem to have as little notion of Art as they have of love-making in the moon. Mr. Rimel's Valentines are all of "French fabric." Of a surety "they do these things better in France." No doubt they were designed, printed, and produced there many months ago, when light hearts gave birth to light fancies. Some of them have high merit as works of Art: into some are introduced real butterflies and birds—humming-birds; some are combined with musical boxes; all have floral adornments, graceful and beautiful, such as might supply models for flower-painters, grouped and arranged with exceeding elegance.

REVIEWS.

ART EDUCATION. By the Hon. MRS. RICHARD BOYLE. Published by MACMILLAN & Co.

WE are no advocates of "women's rights" according to the now common interpretation of the term. We do not care to see females step out of the path to which both nature and long-established custom have assigned them, in order to enter the arena of politics, whether parliamentary or parochial, or to don the professor's gown in schools of science and learning. They are, and have been for years, most valuable teachers in many branches of learning, but their lessons have chiefly been taught through the press, and from the quietude of their own homes. Yet are there seasons and places where woman's voice may be publicly heard without outraging the modesty of her sex, and where her teachings may have equal weight and effectiveness—sometimes more of both—than those of men. When Mrs. Boyle read the paper on Art Education, now appearing in a printed form, before the pupils of the Frome School of Art, on the last occasion of distributing the prizes, no one could justly say the lady was not in her right place on the platform; for Art is a subject which a female may legitimately advocate in public, if permitted so to discuss any question.

And the advantages of Art Education, with the benefits arising from Schools of Art, are here set forth perspicuously and gracefully. Glancing at the noble works of the old mediæval builders, when there was no straining after Art—which was then "not so much a particular faculty as the general result of vigorous and enthusiastic minds expressing themselves in that way; they knew not, and they cared not, if any before them had done the like; only they strained each nerve, and set their faces to the work until every obstacle was overcome"—the author alludes to the decline of Art, "which," she says, "began about the period of the Reformation; and the difficulties we must struggle with in feeling after its true spirit are partly, perhaps, the price to be paid for our enormous advance in Science." From that time till about twenty years ago the art of design retrograded rather than advanced, and then people began to find out "how exceedingly ugly most of their modern things were. . . . And so at last, our eyes being opened, we began to amend our ways, and Schools of Art were established one by one throughout the kingdom." With a general survey of the practical advantages and the pleasures arising from a knowledge of drawing and the power of applying that knowledge to useful or ornamental work, Mrs. Boyle brings her address to a close. "The happy gift of design," she says, "is, as I believe, the delight of an added sense." This lady, or we are mistaken, has beforetime made herself favourably known to us as the author of some illustrations, if not of the books themselves, published with the initials E.V.B. We are well-pleased to meet her in a new character—that of a public Art-teacher.

STONE-MONUMENTS, TUMULI, AND ORNAMENTS OF REMOTE AGES; with Remarks on the Early Architecture of Ireland and Scotland. By J. B. WARING. Published by JOHN B. DAY.

Mr. Waring, in this sumptuous volume, has sought to bring together and compare those remains of remote ages on which history or written record throws but a very poor and uncertain light, and to give at one glance, by the aid of a series of well-arranged plates, as clear, full, and correct a view as possible of contemporary remains of different peoples and countries; and so to seek "to spread a knowledge and excite an interest among general readers, in respect to a former state of civilisation, as yet but little understood or appreciated, although of the highest interest to us all, since it relates to the life and manners of our forefathers in times so remote as to be, in point of fact, pre-historic." These objects he has well and ably carried out, and his book, besides being devoted to the stone-monuments of

past ages, becomes itself a lasting and splendid monument of the author's skill and industry.

Of later years antiquarian writers have so divided and sub-divided ages and periods, that it is more impossible to comprehend their definitions and their divisions, than it is to understand, by comparison, the remains themselves; and we are glad to see that Mr. Waring openly, as others of our most industrious and clever archaeologists have recently done, declares that he places but "little reliance on any arbitrary division of stone, bronze, and iron ages." We, from our own researches, know that, as in Gothic architecture, there are "transition" periods between the different styles, so there are the same periods in the ages alluded to. We know that the stone-age preceded that of bronze, and that of bronze was the precursor of that of iron; but we know, at the same time, that the one gradually gave way to the other, and that bronze remains are found alike with those of stone and of iron. There is nothing defined, and nothing ever can define, the close of one of the ages and the advent of the next, for the one grew out of the other, was gradual in its spread, and was therefore simply a progressive process.

Commencing with the monuments of stone, Mr. Waring passes on from the Temple at Arcadi through those of Minorca, Sardinia, the Hebrides, Ireland, and Wales, to our own English counties, illustrating the British dwellings, subterranean galleries, &c., of Gull-val, and other places, and so on to the remains in the Orkneys, the Shetland Isles, Kerch in the Crimea, Italy, Sicily, Denmark, Germany, Scandinavia, France, and, indeed, every country from which early examples can be gleaned; and he has arranged them with great skill, so that they may readily be compared one with another. This is especially the case with the series of stone circles, avenues, and cromlechs, &c., which he has most carefully illustrated.

Passing on from these and the sculptured stones, monoliths, perforated stones, &c., Mr. Waring next gives examples of ancient Irish building and of early Scotch masonry, showing a remarkable affinity between the round towers and the chapels or temples of the two countries, and comparing them with the round towers in England, Wales, &c. Weapons, personal ornaments, domestic and other implements, and a large number of other objects are next fully illustrated; the last plate of the series including the recent discoveries of Anglo-Saxon remains in Yorkshire. The plates, of which there are no fewer than 108 of large quarto size, are carefully and most clearly drawn, and the letter-press descriptions are sufficiently brief not to be tiresome, and are not overburdened with technicalities, which, in such a work, would be out of place.

It is by a careful comparison of remains, and by that comparison alone, that archaeologists are enabled to arrive at correct conclusions regarding the ages and the uses of such relics as may come before them; and Mr. Waring's book will, in this respect, be found eminently useful. It is an excellent text-book, and one which may be referred to with advantage both by the student in archaeology and by the most accomplished antiquary.

IOWA. By the DUKE OF ARGYLL. Published by STRAHAN & Co.

This is a learned and yet a popular book; the author, who graces the highest position in the peerage, is also a man of letters, and perhaps is prouder of his pen than he is of his coronet. His Grace tells us all that is, or, probably, can ever be known, of the most interesting island that borders the British dominions. Even archaeologists have made but slight acquaintance with its marvels, while mere tourists have given but a glance at its monuments, twelve centuries old, as they steamed on to more attractive Staffa—its not far-off neighbour. This is a small but singularly full book; full of description, legend, tradition; a wealth of fancy and a store of facts, written in a remarkably graceful style, simple and unadorned by artifice, yet so rich in fancy as to be at times poetry in prose.

The story of Columba (the founder of the monastery whose ruins constitute one, and only one, of the attractions of the little island) is so related as almost to bring before us the holy man and the time in which he "flourished." It is a grand and yet a beautiful portrait the author draws of the saint in his solitude, or battling against the evils of the world without; the pioneer of the holy faith which, by God's blessing, is now deeply rooted in our highly-favoured land.

No doubt his Grace will induce many to visit Iona. It is easily reached; a steamboat conveys tourists, daily we believe, from Oban to the Holy Island, and to Staffa; a day will be well spent even in a necessarily brief survey of two places, very opposite in character, yet both of surpassing interest. It is needless to say that pleasure will be largely enhanced by reading this delightful record of the one, and perusing the book of nature for all that can be known of the other.

The publisher has illustrated the volume by several excellent engravings—of the cathedral, the island from various points, and the more remarkable and best preserved of the ancient crosses. Not only the tourist, but the general reader, will seldom find 140 pages so full of interesting and instructive matter.

STRANGE DWELLINGS: being a Description of the Habitations of Animals. By the Rev. J. G. WOOD, M.A., &c. Published by LONGMANS.

This most deeply interesting volume is full of charming engravings; but they by no means constitute its principal attraction. The book is read with a feeling akin to that which is excited by a thrilling romance. Yet the stories are told with so much simplicity; facts are detailed in language at once so easy and so graceful; matured knowledge is rendered in a manner so very simple of comprehension; while philosophy is introduced, "not harsh and crabbed, as dull fools suppose," but as a winning and seductive friend—that the volume cannot fail to become a general favourite with the young—to be read also with delight by the old. The author has conferred many benefits on all ages and orders. As a naturalist, there may be others who know more than he does, but there is no one who manifests such thorough skill in conveying information.

AT THE BACK OF THE NORTH WIND. By GEORGE MAC DONALD. Published by STRAHAN & CO.

Mr. Mac Donald holds a high position in British literature; his fictions are full of valuable matter; he is an eloquent and graceful writer, who makes a story very interesting, while strongly instructive; there is no one of his many books that may not occupy a prominent place in any library—public or private—for he is ever a healthy teacher, as well as an agreeable companion. Moreover, a lofty tone of religion pervades all he publishes; it is neither narrow nor sectarian, but is based on the broad principle of charity—acceptable to all, objected to by none; catholic in the true sense of the term. The world already owes him much, and is, we trust, destined to owe him much more.

This is a story for the young. We are by no means sure that Mr. Mac Donald writes as well for the young as he does for the matured; men very seldom do; but if there be a lack of simplicity and of power to enter thoroughly into the minds and hearts of children, there is entire sympathy and perfect love, which supply the places of other attributes that may be wanting in this able, eloquent, and rigidly right author.

The story is of a boy who makes a friend of "North Wind"—a friend who takes him much about, teaches him much, and makes much of him. It is full of instructive episodes, of lessons very useful to be learned, and of profit in the present and the future to be derived from trying to be, and succeeding in being, good.

If there be works that will more interest and excite boys and girls, there are none that may be read with better results; and if this will not add

to Mr. Mac Donald's fame, of a surety it will not detract from it.

The book is lavishly illustrated; the engravings are "peculiar," as the story is. Both may be somewhat "dry;" but the artist, as well as the author, may be tried by a high standard, and maintain unquestioned right to public approval.

ANCIENT IRISH ARCHITECTURE. Drawn and Published by ARTHUR HILL, B.E. Cork.

It is Mr. Hill's intention to produce a series of works under this one general title, and in it to illustrate some of the more remarkable existing remains of early architecture in Ireland. The two works of this series which are before us are devoted respectively to the church at Kilmalkedar, and that of Templemahoe, Ardfer. Of these two ruined churches, which are now fast falling to decay, Mr. Hill has given a brief history and description, just sufficient to render his admirable plates intelligible and useful. The plates, which are lithographic, and drawn by Mr. Hill from actual measurements and sketches made expressly for the work, consist of ground-plans, elevations, sections, and details of every kind, including the various plain and sculptured mouldings, arches, windows, and doorways, &c. To these are added a number of admirable photographic views, produced in a very high style of the Art by Mr. Hudson of Killarney. Mr. Hill is doing really good service to Ireland, and to architectural archaeology, by producing these works; and he, along with Mr. Close, who has recently issued, through the renowned firm of Marcus Ward & Co., of Belfast, a somewhat similar work on Holy Cross Abbey, deserves our thanks for putting on record these valuable views and details of buildings which are so rapidly passing away.

THE ANIMAL WORLD. Vol. I. Published by PARTRIDGE & CO.

This book is published under the auspices of the Society for the Protection of Animals: it is a collection of the twelve monthly parts that have been issued during the year 1870, and is intended as a report of the proceedings, and an advocate of the principles, of one of the most useful of all the societies of London that write over their doors of entrance—

"Supported by voluntary contributions."

The literary contributions are by popular authors, foremost among them being Mrs. Howitt and Mrs. S. C. Hall; the engravings are of great excellence, and altogether, perhaps, in the list of periodical publications, there is no one better worth the twopenny it costs monthly.

It will be an act of mercy to aid its circulation, to distribute it widely among those to whom the care of the lower world is mainly confided; indifference to the comforts of animals is far more general than cruelty to them, but it is quite as pernicious in its effects; and there are tens of thousands who seldom reflect that misery may result from want of thought. There are higher sentiments that should guide men and women in their treatment of "brutes," but even policy dictates that to use them well is sound wisdom.

The Society for the Prevention of Cruelty to Animals has, however, daily some case of absolute, unmitigated, and utterly inexcusable cruelty to report; and very often harrowing statements pass before the public through the police offices. This publication aims at the root of the evil, and will go far to destroy it. It does not advance to the combat with wrathful looks and weapons unsheathed, but seeks to convince by argument and convert by example; by essays, tales, poems, anecdotes, and beautiful prints, it strives to make way into the intelligence of its readers and render them humane as the result of sentiment, sympathy, and conviction.

No better work can be done, therefore, than to assist in extending the circulation of this useful, interesting, and, indeed, charming periodical.

The first annual volume is dedicated to Miss Burdett Coutts, a lady who is ever foremost in all good works that tend to benefit humanity; of whom it may be emphatically said, in reference

to the tens of thousands who are made happier and better by her influence: "When the ear heard me, it blessed me; and when the eye saw me, it gave witness to me."

DEBRET'S PEERAGE AND BARONETAGE, 1871. Published by DEAN & SON.

These ever-useful volumes are again welcome; they are necessities of daily life; as indispensable as a morning newspaper; for convenience, accuracy, ease of reference, and succinctness of information, they have never been surpassed; although volumes of a good size, and admirably printed and bound, they are issued at a price that brings them within the reach of all classes—to the tradesman behind his counter, as well as my lady in her boudoir, and the gentleman in his library.

ON THE EVE: a Tale translated from the Russian of IVAN S. TOURGUENEFF. Published by HODDER & STOUGHTON.

A very pleasant story is here given to the English reader. It describes society in the vast empire of which so little is known in England; we doubt, however, if it will prove most attractive to the young, for whom we assume it to be mainly intended.

SUNDAY ECHOES IN WEEK-DAY HOURS: a Tale illustrative of the Journeys of the Children of Israel. By MRS. CARY BROCK. Published by SEELEY, JACKSON, & CO.

This is a good book—emphatically so—but it is dull; the Israelites supplying by no means the larger portion of it. Certain boys and girls receive lessons from parents and guardians that they may do wisely and well to store up in their memories; but we fancy few of them will care to read, or to hear read, so many prosaic sermons at Christmas time.

TALES OF THE SARACENS. By BARBARA HUTTON. Published by HODDER & STOUGHTON.

Although the reading world has had enough—more than enough, perhaps—concerning the Saracens and the Crusades, this prettily "got-up" volume, admirably illustrated by Edward H. Corbould, will be welcome to many who are not "full of the subject." A well-told tale is interwoven with interesting historic facts, and conveys a large amount of information. The book may be read for amusement or instruction, or, rather, for both.

VALENTINE'S DAY, AND VALENTINES. By W. H. CREMER, JUN. Published at 210, Regent Street.

Mr. Cremer has published another pretty little book apropos to the season; he has done Christmas and Easter, and now does St. Valentine's Day—its history, that of the saint, and its various invocations to Love throughout nature. It is gracefully written, each page is adorned by a wood-cut, it is neatly "got up," and forms a pleasant little brochure for the young-folk who visit his inviting establishment. Although the main purpose of the publication is to let the world know that he is the world's vendor of "toys" for all ages, from the infant up to "out of teens," the author has given an agreeable and welcome guest to our homes, while they are guarded within and without by "February-fill dyke."

RECORDS OF 1870. By EDWARD WEST. Published by E. WEST, Bull and Mouth Street.

This is the tenth year of this little publication; it deals—in a page of poetry to each—with some fifty of the leading events of the past year. The poems are graceful and good—good as compositions, and very good in sentiment and feeling. 1870 has presented more themes for gloom than gladness—the war absorbing all other topics. The subject is dealt with in a spirit of generous and sympathising humanity; in some cases the lines are touching, in others grand, and always rising above mediocrity.

